

No 8
35pence

CHRISTOPHER LEE'S NEW DRACULA FILM - SEE INSIDE

THE HOUSE OF

HAMMER



TRAPPED

... IN A SAVAGE FIGHT
TO THE DEATH AGAINST
THE HORDES OF HELL!
SEE ...

SHANDOR

DEMON STALKER

... OUR EXCITING
NEW COMIC STRIP

PLUS

THE QUATERMASS EXPERIMENT

THE CLASSIC HORROR
FILM TOLD IN COMICS!

PLUS

KING KONG

JEKYLL & HYDE

HAMMER

SCIENCE FICTION

PLUS LOTS MORE FROM THE WORLD'S TOP ARTISTS AND WRITERS!

As promised last issue, here are the correct answers to our competition that sent a lucky House of Hammer reader on a £260 holiday to modern-day Transylvania. For those of you who may have missed the competition issue, we're running the questions again, with the answers underneath, so you can check how you would have scored. At the bottom of the page are the names of those of you who actually answered all questions correctly but didn't win one of the top 53 prizes. Better luck next time!

IN PURSUIT OF DRACULA COMPETITION WINNERS

1. The first serious depiction of vampirism on film appeared in 1922. What was the film's title?
2. In what film did Lon Chaney Senior play a "vampire"?
3. Who directed the 1931 film, *Dracula*, starring Bela Lugosi?
4. What is the connection between the stars of *House of Dracula* and the TV *Kung Fu* series?
5. What role made Arthur Lucan into a screen star and in what film did he meet (and co-star with) Bela Lugosi?
6. In which Hammer film did Baron Meinster appear as the lead vampire?
7. "To die! To be really dead! That must be glorious!" A famous quote from a famous film. But who said it, and in which film?
8. In Hammer's 1958 *Dracula*, what was the surname of the Karlstadt undertaker who unknowingly sheltered Dracula's occupied coffin?
9. Bela Lugosi is world renowned for his portrayal of Count Dracula. But can you say how many times he actually played the part on film and name the film's titles?
10. Christopher Lee's downfall as Dracula. But in which Hammer film does the picture below actually take place?



A special word of congratulations goes out to the following readers, who, though not prizewinners, gave correct answers to all the questions printed above:

Mother Riley Meets The Vampire (1962).
(U.S. title: My Son, The Vampire).
Bridges of Dracula (1960) saw David Peel
as the vampire Baron Meinster. 7. Lugosi in
Universal's *Dracula* (1931) played by
Miss Mabel Lee. 8. Despite popular misreport,
Lugosi only appeared directly as Count
Dracula in two films: *Dracula* (1931) and
Abbott & Costello Meet Frankenstein
(1948) (though title: *VAMPIRE MEET THE
GHOST*). 10. *Dracula A.D. 1972*.

Miss J. Nicholson, M. Coxhead, David
Wright, Alan Cooper, Andrew Pickup, Alan
Burnett, Miss R. J. Clarke, Simon Shookleson,
Julian Daniels, Nicholas Wingfield, Vincent
Brothridge, Matthew Tinsley, Gail-Nine
Anderson, P. Williams, Nick Jones, Stephen

Howell, John Spencer, Philip Ward, Michael
Bennett, Charles Anderson, Jill Sanderson,
Rob Newman, Ian Crawley, Ian Gibbons,
Tony Reed, Jean McKie, Ian Scott, John Kay,
Richard Stokes, Sue Thomas, David Vaughn,
Nick Harrison, Ann Willow.

1. Nosferatu (Eine Symphonie der Grauen,
1922), directed by Friedrich Wilhelm Murnau.
2. London After Midnight (1927), directed
by Tod Browning. 3. Tod Browning directed
the 1931 *Dracula*. 4. John Carradine
appeared as Dracula in *House of Dracula*
(1945) and his son, David Carradine, starred
in the TV *Kung Fu* series. 5. Old Master
in the 1931 *Dracula*. He scored with Lugosi in *Old*

ANSWERS

Editor: Des Shaw
 Art Editor: C. Forsthaus
 Production: John Ross

Photographic Research:
 Alan Frank
 Denis Gifford
 Peter Nicholson
 Barry Paterson
 Michael Souter
 Tim Vahrongi



Writers this issue:
 Jack Adrian
 Barry Aldrich
 John Bynon
 Denis Gifford
 Les Lilley
 Steve Moore
 Tim Vahrongi

Artists this issue:
 John Bellon
 Joe Colquhoun
 Brian Lewis

Cover:
 Brian Lewis

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Editorial

Welcome to the eighth fantastic issue of *House of Hammer*. To give you the best possible value for money, you'll find we're packing in more features, more strips and more photos with every issue. And this one is no exception.

As well as our Shandor strip (see more about this in *Hammer Happenings*—opposite), we've got another Van Helsing illustrated chiller and the start of our official adaptation of Hammer's film version of Nigel Kneale's classic *Quatermass Experiment*. Time on our side, we'll have an interview with Mr. Kneale as well as the concluding part of the adaptation next issue.

On the feature side this month, we've our extensive look at Hammer sci-fi, Dino di Laurentiis' King Kong (with more on the Kong legend to follow next issue), Fredric March's Dr Jekyll and Mr Hyde, plus a look at two French horror films, *Requiem For A Vampire* and

the new Christopher Lee movie—*Dracula, Father & Son*.

Add to these our regular columns, *Answer Desk*, *Post Mortem*, *Media Molecule* and *Fan Scene on Collecting* and you'll see how we're trying to give you the absolute best value money can buy!

Next time round, we'll be featuring (in addition to the aforementioned) a review of *The Living Dead At The Manchester Morgue*, a (much-requested) Peter Cushing picture gallery, Boris Karloff as Fu Manchu, Science, Peter Markwick (the *HoH* competition prizewinner) in *Transylvania*, and *love*, lots more.

And in issue 10? Would you believe an adaptation of Terence Fisher's *Curse Of The Werewolf* (starring Oliver Reed)?

Dag Skirre
Editor

HAMMER HAPPENINGS

In *Dracula, Prince Of Darkness* (adapted in *HoH* 6) Hammer introduced us to the unique vampire-slaying hero, Father Shandor, played by Andrew Kerr.

We were so knocked out by the unusual concept of a rifle-toting, horse-riding, vampire-slaying priest, that we felt we just had to develop the character further.

So, Christopher Wicking (of Hammer Films) and editor Dez Skinn put their heads together and came out with *Shandor, Demon Slayer*.

Because of the brilliant job John Bolton did in his

adaptation of Shandor's only screen appearance, we naturally asked him to draw the series, from scripts by Steve Moore, who gave you *Legend of the Seven Golden Vampires* back in issue 4.

We've some really great new Shandor stories in the pipeline and eagerly look forward to your reaction via *Post Mortem*.



SHRIEKS AND SPOOFS SUBSCRIPTION SECTION

HOUSE OF HAMMER



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OK, you guys, I'm hooked. I'm tired of quivering every month at my newsgents only to find he's sold out when he gets down to me. Please send me the next year's issues of the magazines ticked in the boxes below. My cheque/postal order made payable to General Book Distribution is enclosed.

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Father Shandor

A FLICKERING CANDLE THROWS A GHASTLY LIGHT OVER A TAINTED BOOK: THE GRIMOIRE OF HONORIUS THE GREAT. A MAN SITS IN SILENT CONTEMPLATION OF ITS DARK SECRETS AND EROTIC CONJURATIONS. HIS FACE LINED AND WEARY, Aged BY THE DEVILISH NATURE OF HIS STUDIES...

BUT THIS IS NO DARK SOMEBODY, IT IS FATHER SHANDOR, A GOOD CHRISTIAN MONK, AND THE PLACE IS A TRANSYLVANIAN MONASTERY OF GREAT AGE AND SANCTITY. SHANDOR USES AN OLD MAXIM IN HIS FIGHT AGAINST EVIL: "KNOW YOUR ENEMY" AND WELL THATHE DOES, FOR SOON HE WILL FACE THE...



SPAWN FROM HELL'S PIT!

SHANDOR PACES, LOST IN SPECULATION, UNTIL HE NOTICES...



SOMETHING MISSING HERE - THAT'S WHERE THE GRIMORIUM VERUM SHOULD BE... AH, WELL, I MUST HAVE PUT IT DOWN SOMEWHERE...



BUT LIFE IN A MONASTERY IS NOT ONLY SPENT IN GAINED CONTEMPLATION. THERE ARE ROUTINES TO BE KEPT UP...



SERVICES TO ATTEND...

AND CONVERSATIONS WITH HIS FELLOW MONKS...

...AS YOU SAY, BUT... WAIT, WHAT'S THAT SMELL? EXCEPT THAT WE DO NOT USE IT HERE, TO SAY IT WAS INCENSE...

WORSE YET... IT SMELLS LIKE BRIMSTONE!



BROTHER KASPAR, OPEN UP! I WANT TO TALK TO YOU!

IT IS SOME TIME BEFORE THE DOOR OPENS, BUT EVENTUALLY...

FORGIVE ME, FATHER! I HAVE BEEN MOST RECKLESS. I'LL ASLEEP AT MY DEVOTIONS...



NO MATTER, BROTHER! LET US ON...

GET MORE REST, BROTHER... OUR LORD WOULD NOT HAVE YOU MAKE YOURSELF ILL...



STRANGE... THE SWEET SINS VANISHED... AND YET THERE IS SOMETHING NOT QUITE RIGHT HERE...

BUT THAT VAGUE FEELING OF DREAD WILL NOT RESOLVE ITSELF UNTIL, LATER THAT NIGHT...



OF COURSE! THERE WAS NO CRUCIFIX IN KASPAR'S ROOM!

NO CROSS... A HINT OF BRIMSTONE AND THE SWIMMING VERUM MISSING! IT ALL ADDS UP!



PERHAPS IT IS NOT ETHICAL FOR A MONK TO HAVE DUPLICATE KEYS TO HIS BROTHERS' ROOMS... BUT SHANDOR HAS BEEN FIGHTING EVIL TOO LONG TO WORRY ABOUT SUCH FINE POINTS...



HOLY WATER... CROSS... AH, HERE IS THE KEY I WANT!

AND, MOMENT'S LATER... BROTHER KASPAR! WHAT ARE YOU DOING? WHAT ARE YOU LOOKING AT?



KASPAR IS TOO ENTRANCED TO REPLY, AND SO SHANDOR STEPS FORWARD AND SEES...



FOR A MOMENT, SHANDOR TOO, IS STUNNED BY THE UNNATURAL VISION. BUT THEN...

LOOK AWAY, BROTHER KASPAR! LOOK AWAY! ALL THIS IS FALSE! A DESIGN TO LURE YOU TO HELL!



AND... AS THE STAINED WATER STRIKES HOME, A DIFFERENT IMAGE IS REVEALED...





BACK, DEVIL!
BACK TO THE HELL
THAT SPAWNED YOU!
IN NOMINE
PATRIS...

AND, AS THEY
LEAVE THE ROOM...

MORE BRIMSTONE...
AND THOSE NOISES!
THE POWERS OF
DARKNESS ARE
ANNOYED
INDEED!

SHORTLY...

I WAS WEAK,
FATHER... I
COULDN'T TAKE
THE AUSTERITY,
AND I THOUGHT
THAT MAGIC
COULD... WELL,
I KNEW
YOU...

IN THE NAME OF GOD,
MAN! I DON'T PRACTICE THE
BLACK ARTS! I'M LEARNING
TO COMBAT THEM!

GO TO THE CHAPEL
AND PRAY... PRAY AS
IF YOUR SOUL
DEPENDS
ON IT...

FOR,
BELIEVE ME,
IT DOES!

AND, EVENTUALLY, THE ABBOT HEARS OF IT...

I NEVER APPROVED OF THE FREEDOM
THE OLD ABBOT GAVE YOU, SHANDOR... AND
NOW YOUR WORK HAS BROUGHT DISASTER
TO US! YOU WILL DESTROY YOUR
BOOKS AND CEASE THESE GABBLINGS
IMMEDIATELY!

BUT
ONLY IN THOSE
BOOKS CAN WE FIND
THE WAY OF DEALING
WITH THIS THING!
IF YOU WILL...

SAY NO MORE!
GOD IS THE POWER
WE DEPEND ON! I
SHALL PERFORM AN
EXORCISM IN THAT
ROOM MYSELF!

IT WILL
NOT WORK...

BE
SILENT,
SHANDOR!

AND SO, AGAINST
SHANDOR'S ADVICE...

SO THIS IS
THE ROOM. YOU
CAN FEEL THE
PRESENCE OF
SATAN... IT'S
ALMOST OVER-
POWERING!



IN
NOMINE
PATRIS, IN
NOMINE
FIL...

GOD
GIVE ME
STRENGTH!
IT'S TOO
HORRIBLE..!

AND IT IS, INDEED, TOO
MUCH FOR THE ABBOT...





BUT THE VIOLENCE IS NOT YET SPENT... AND THEY FLEE TO THE SOUND OF ABOUSING LAUGHTER ECHOING UP FROM THE VERY DEPTHS OF HELL ITSELF...

THE WALLS! THEY'RE GIVING IN!

AND SO, A FEW MINUTES LATER, SHANDOR IS SENT FOR...

THERE IS NO DESTROYING IT, SHANDOR, YOU WERE RIGHT! WHAT WILL IT DO? WHAT DOES IT WANT?

IT WILL SPREAD, DESTROYING THE MONASTERY AND ALL AROUND IT. THERE IS A SIMPLE WAY TO STOP IT... GIVE IT KASPAR!

IMPOSSIBLE! YOU KNOW IT IS...

THEN THE ONLY OTHER CHANCE IS TO LET ME STOP IT... MY WAY!

NO! I FORBID IT UTTERLY! I WILL NOT HAVE MY OWN MONKS ENGAGING IN THE BLACK ARTS!

BUT SHANDOR KNOWS NO RULES IN A SITUATION AS DESPERATE AS THIS, AND IN A BOOK SO HIDEOUS THAT IT HAS NO NAME, HE FINDS...

ALL SO THAT IS WHAT IS NEEDED! BUT THAT MEANS I SHALL HAVE TO MEET THE FIEND ON HIS OWN GROUND!

AND FROM A CUPBOARD, TREBLE-LOCKED...

THE SWORD OF ARCHIMELSUS... THE TALISMAN OF ABIGSTUS...

AND THE STROKE OF MIDNIGHT FINDS SHANDOR ON THE EDGE OF HELL ITSELF...

CAN IT HAVE GROWN THIS MUCH? I'M RIGHT TO ACT NOW, BEFORE IT IS TOO LATE... BUT I MUST NOT HESITATE

AND A SINGLE STEP TAKES SHANDOR FROM THE WORLD OF MEN... INTO A WORLD OF DEMONIC HIDEOUSNESS!



IN THAT MOMENT OF SHOCK SHANDOR IS ALMOST LOST, BUT HE MUST REACH THE HEART OF THE DEMON-CLOUD... AND FIGHT EVERY STEP OF THE WAY...



YOU DARE
MUCK, SHANDOR!
BUT I TIRE OF YOUR
INTRUSION...

ANGORFARAX!
I HAVE FOUND
YOU AT LAST!

TOO MANY
OF MY LITTLE
FRIENDS HAVE
FALLEN BENEATH
YOUR SWORD!

I'LL TEAR
YOUR SOUL
FROM YOUR
LIVING
BODY,
SHANDOR...

...SLOWLY!



BACK, HELLSPAWN!
SEE, WITH THE
TALISMAN OF
MEGISTUS I
COMMAND YOU!
BACK!

CURSE
YOU, SHANDOR!
I SHALL HAVE
VENGEANCE
FOR THIS...

EVERYWHERE
YOU GO, I WILL
BE WATCHING
...AND ONE
DAY, WHEN
YOU THINK
YOU ARE
SAFE, I WILL HAVE
YOU ...
BODY AND
SOUL!

I SPIT ON
YOUR CURSE, DEVIL!
BACK TO YOUR
MASTER..!



AND IN AN INSTANT,
ANSORFARAX AND ALL
HIS WORKS ARE GONE..!

THEN, THE WORLD RE-FORMS SLOWLY AROUND
SHANDOR... THE WORLD HE KNOWS ...

AND THE ABBOT IS NOT TO BE
TREATED LIGHTLY EITHER...

YOU TOTALLY
DISOBEYED ME,
SHANDOR!



IT IS OVER
...OR IS IT?
ANSORFARAX
IS NOT TO BE
TREATED
LIGHTLY...
HE WILL BE
WAITING...



YOU'VE FOULED
THE NAME OF THIS
MONASTERY WITH
YOUR BLACK DABBLINGS!
I'M ORDERING YOU TO
LEAVE... AND I'LL
PERSONALLY SEE
THAT YOU RECEIVE
NO OTHER POSITION
IN THE CHURCH!

AND SO, THE
FOLLOWING
MORNING
SHANDOR
LEAVES...
CURSED BY
BOTH DEVIL
AND CHURCH
...A WANDERER
WITH NO
IDEA WHAT
MIGHT AWAIT
HIM... BUT
KNOWING
THAT HE
WILL BE
READY.



FIN



Post Mortem

I have only one thing to say about your magazine... terrific!!!

It's great, with lots of features on Hammer events and even news on other film companies! That picture of Max (Nastassia) Schreck was really rare, and I'm sure only great mags like yours could get such things.

The Legend of the Seven Golden Vampires is a great film and it was brilliantly adapted for issue 4. So was *Dracula* in your first issue. The scenes on page 9, top left hand corner are great.

How about for future issues, adaptations of *Dracula* has risen from the Grave and *The Satanic Rites of Dracula*?

Sтивен Cox (Age 14)
Horsdown, Middx.

In time we'll be adapting all the Hammer Dracula films, Steven, in the order in which they appeared on the screen, so stick with us!

I really liked your first issues of **Hell**, especially because you don't just feature horror, but also science fiction. Let's have more soon please. I'd also like to see you run a feature on old film serials, especially the superhero ones like *Flash Gordon* (Buster Crabbe), *Captain Marvel* (Tom Tyler), *Superman* (Kirk Alyn), *Blackhawk* (Kirk Alyn) and so on.

Mike and John
Hull, East Yorks.

Nice idea, Mike (and John) I too love those old film serials, especially the classic Captain Marvel (which was made as a prequel choice, incidentally when it was decided Superman would look better in animation). Tom Tyler's superb 'flyng' effects have yet to be bettered, in my mind. So, rent awarded serial lovers, someday we'll get round to it!

At last! With **House of Hammer** we finally have a magazine with the right blend of writing.

By this I mean having both interesting articles on films, and visually stimulating stories.

However, I couldn't help but feel disturbed at the editorial comment of **Hell** 4. It concerns the last paragraph.

Lately, many of the American horror mags have been cancelled through lack of sales interest. In these magazines, just before they are cancelled, comments such as 'It's sales that keep a magazine going' and 'Tell people about us', are written. This is

basically what you said in issue 4 editorial. I sincerely hope that I am wrong in thinking this as I believe that if **House of Hammer** can pull through its first few issues, it can only get better and will top its American counterparts in every department.

One complaint though I realize that **Hell** is about films in the main, but I would like to see more articles on relative aspects of Vampirism, Witchcraft and the Occult. Especially Vampirism as I consider the Vampires to be the best way of conveying horror in any medium, only Satanism may possibly be better.

Thanks, and keep up the high standard of work.

Andy Brewer,
Middleton,
Manchester.

*Sorry my editorial in issue 4 worried you, Andy, but high sales are a fact (I agree) fact of publishing life! It's better that everyone is made aware of this as early on in a magazine's history as possible. I echo your feelings about if the magazine can pull through its first few issues, it can only get better. Those first few issues months can be a real headache. But now you're reading issue 8, so it looks like we've got a winner on our hands, and with the terrific talents of the **Hell** contributors the magazine can't help but keep on improving!*

*Witchcraft, Occult, Satanism and Vampirism? Those are areas I believe we should steer clear of. Not only are they not directly related to the concept of the magazine, but our audience includes many young readers, and we are here to entertain, with fantastic surreal situations. Unlike some of the magazines and covers on the market, we refuse to go in for cheap sensationalism to attract the easily-influenced, susceptible younger reader. In **Hell** you'll find only film news and features and fantasy comic strips, meant to entertain, and even inform, but never to affect.*

I cannot express my views on **Hell** any different from all your other readers. Your first adaptation of Hammer's films was an absolute marvel! *Dracula* (1958) is my favourite horror film of all I've seen so far, and I could see it again and again without getting the slightest bit bored. You have made that possible with your adaptation for me and many other horror fans.

I am sure, though, that **Hell** could go one better than the cartoon strip. Have you ever heard of 'The Movie Classic Library'? If you have, you may know that they are books which contain the whole film in photographs from the first frame to the last.

Surely Hammer could recommend that one of their films be done in this fashion—*Dracula* especially! I'm sure other readers would agree. It would be a scoop—just like the **House of Hammer** magazine has been, and it would be an item to be proud of in any collection—especially mine! Please don't say that this request is out of the

question, it's not, I'm sure of that! It would make hundreds (if not thousands) of Hammer film fans very happy.

Stephen Beswick (15)
Darwest, Lancs.

While it's a nice idea, Stephen, to do a 'photo-strip' of a film, I'm afraid it wouldn't be quite the scoop that you say. Our old friend across the Atlantic, Jim Warren, tried this idea in magazine form before the Movie Classic Library (the latter interested readers will find for sale through our Bargain Basement section elsewhere this issue). The main problem with the idea is something you hit on with your remark about such a project making hundreds (if not thousands) of fans happy. In magazine publishing, we talk of sales in terms of hundreds of thousands, and such a specialist idea, especially of a film we adapted less than a year ago, would be something we could not risk trying... at the moment. Personally, I find an actor's interpretation can often be much more dramatic than a series of film stills anyway. A good artist can make the picture 'move' and create an atmosphere on the printed page that an out-of-context film still, with all its special effects, make up and budget restrictions, cannot hope to achieve. But we try to give you the best of both worlds, with lots of pix from your favourite movies scattered throughout our features section as well as our illustrated adaptations and new strips.

High point of issue 4 was, of course, **Legend of the Seven Golden Vampires**. Steve Moore did a very good job of condensing the film into 15 pages. At least, I think he did a good job, I haven't seen the film yet, but I was so impressed by the adaptation that I'll make a point of rectifying this error as soon as possible.

Brian Lewis' beautiful art (marred only by a slightly-confusing in-places layout, which detracted from the enjoyment of the story in part) was among the best I have ever seen in Britain. A film combining kung fu and horror, adapted by art containing the best of the kung fu and horror comic art styles?!! All in all, damn impressive.

The articles 'Mexican Monsters' and 'Monsters from the East' were the best. 'Creatures from the Deep' was poor, not enough substance, too much 'Jaws'-yawn. 'Golden Age of Horror' was interesting but a bit routine, ok for no more than five pages. 'Curse of the Leopold Men' was saved only by the very nice artwork of John Bolton.

All in all, a marvellous combination of Famous Monsters, Creepy and Legend Horror Classics.

David A. Simpson
Kincorth, Aberdeen

Address all comments to:

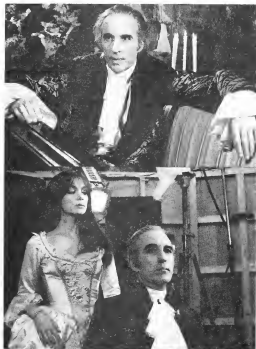
POST MORTEM, c/o House of Hammer, Warner House, 135-141 Wardour Street, London W.1.

Unfortunately, because of the large volume of mail we receive, we cannot give personal answers to your queries.

Last issue, in our ANSWER DESK column, we mentioned the new Christopher Lee/Dracula film which was made in France last year.

CHRISTOPHER LEE

MARIE-H



DRACULA FATHER

This humorous story tells us that ageing Count Dracula, the Prince of Vampires, decides he should have an heir to his estates and vampiric tradition.

The inevitable Transylvanian coach crash one evening and its even more inevitable beautiful but stranded damsel provide the Count with an ideal means to his ends.

The initially terrified girl (Hermine, played by Catherine Breillat) soon becomes accustomed to living in Castle Dracula, however, and is astonished to find her master loving and affectionate. Not once does he bare his fangs to her, and she begins to doubt the legends of his undead ways.

Until... the birth Dracula is provided with a son, Ferdinand (Bernard Mendel), and, at last, a victim, Hermine. No sooner does she give birth than the Count pounces.

And so young Ferdinand grows up with his vampiric mother and father, and developing a rather strange sense of humour. A sense of humour that provokes such whims as shutting his undead nanny outside the castle as the sun rises and chuckling at her screams as her ashes float under the door.

But the happy little trio is soon broken up. Hermine, now deeply loved by the Count, returns one night from terrifying the village but is trapped by the light of day before reaching the safety of the darkened castle.

Before being able to recover from the shock, Dracula and his son find they must flee their native home when

This issue we present a special scoop item, our photo-filmbook of the movie, which we hope doesn't lose too much in the translation!

BERNARD MENEZ

NE BREILLAT

n...

GULA & SON

the Communist government spreads to engulf their country. Separated from each other, the Count finally arrives in England and finds fame and fortune as an actor, usually playing the part of... a vampire.

Ferdinand, however, does not fare so well in France. His fumbling ways at night stalking prevent him from gaining his much-needed 'life-blood'. He even tries a blood bank one night in a Paris hospital! But, caught in the act he has to flee, and make do with a handy alley cat.

After many months of living in a sun-down apartment (his coffin hidden under the bed) and working as a nightwatchman, Ferdinand hears of a famous horror actor visiting Paris. At the airport that night, he is reunited with his father and moves into his stately hotel rooms.

One hilarious gag has the Count taking his son to a high class funeral parlour. They are guided round until they reach the most expensive coffin in the establishment. Before the salesman's startled gaze, Ferdinand leaps in snuggles down, and then tells his father it's fine, he'll take it.

But then a rift appears between the two. A rift in the lovely shape of Nicole (Marie-Helene Breillat) who bears an uncanny resemblance to Ferdinand's mother. Both fall for her, though the Count's desires include... her blood.

An all-out fight then ensues, along with coffins being thrown out of the top floor window of the hotel, with the life (or un-life) of Nicole as the winner's prize.



King Kong



THERE'S a scene in the Dino De Laurentiis version of *King Kong* where one of the characters points to the trail of damage left by the rampaging Kong and asks his debelieving companion: "What do ya think did that . . . a guy in a monkey suit?" And the answer is that, I'm afraid, is a resounding YES! For, despite all the publicity to the contrary, the new *King Kong* is just a guy in a monkey suit—one that sometimes resembles a costume left over from Toho Studios in Japan.

The original Kong, as you all must know, was a number of models, ranging in size from about 6 inches to a foot, and was brought to life by stop-motion photography (i.e.; the models were adjusted by hand between each frame of film that was shot, and the result was then combined with the live action). Now model animation is a very expensive, time-consuming process and, even though it gives the best results, modern film makers tend to avoid using it, with the exception of Ray Harryhausen.

Yet the 1933 *King Kong* is the most famous example of model animation in the history of the cinema and one would have thought that De Laurentiis wouldn't have dared to re-make it if he hadn't intended to somehow surpass it in that same field. But no—he claimed he was going to out-do the original by using a full-size model.

In fact, one of the publicity Murbs accompanying the film says: "The Kong that looms on the screen is an ingenious 40 foot mechanical monster, weighing 6½ tons, able to cover 15 feet in a single stride, electronically controlled by a complex hydraulic valve system that can roll his eyes and give 16 separate movements to his hands." Yes, and my name's Fay Wray. As far as I could see the 40 foot model was only used in one sequence, and it looked terrible—in other words it looked like a 40 foot mechanical model—and it didn't even match up in appearance with the guy in the suit. I will admit, though, that the mechanical hand, which features prominently in the film, is an impressive and realistic piece of engineering.

Of course, the big question is—how does the film as a whole compare with the original? And the answer to that is—not very well. On the credit side De Laurentiis has a better cast and a better script—some of the dialogue is genuinely funny—but his overall story is much weaker. And as a film the original Kong is much better constructed, it moves at a faster pace and has many more thrills. For instance, after the sequence where Fay Wray is grabbed from the altar by Kong, the film moves at neck-break speed right the way through to the end, whereas in the De Laurentiis version everything almost comes to a grinding halt several times during the remainder of the film. Once again the fault lies with the limitations of the special effects—many of the great set-pieces of the original, such as Kong's fights with the Tyesosaurus Rex and the perodactyl, are missing . . . even that great moment when Fay Wray and Bruce Cabot attempt to escape from Kong's mountain lair by clinging down the vine, only to have him reel them in like fish on a line.

But in the new film many of the thrills have been replaced by great dollops of bathos, the emphasis being placed on the tragedy of the situation rather than the spectacle. The original



Kong had pathos too but it wasn't dwelt upon at the cost of slowing down the film—the makers were well aware that if you asked your audience to seriously consider the situation, a love affair between a girl and a 40 foot ape, you would simply be asking them to recognize the absurdity of the whole thing rather than just sit back and enjoy the ride—so they pulled out all the visual stops and, almost by accident, ended up by producing one of the cinema's great works of art. The De Laurentiis team, however, tried to have it all ways: they tried to make a spectacle, a spoof, a tragedy and an allegory about the "rape of the environment" by big beasts . . . and ended up by producing a big zero.

But despite all the above, I have to admit the new Kong is worth a visit, and if you can manage to block out all memories of the original while you're viewing it, you might even find it



rather entertaining. As I mentioned before, there are lots of good, funny lines and the cast is excellent, in particular Charles Grodin as Wilson, the cynical oil company executive who is determined to bring back "the big one" at all costs, even though it's not exactly what his company had in mind.

Jeff Bridges is fine as Prescott, Kong's rival for the girl, and, surprising as it may seem, Jessica Lange makes an adequate substitute for Fay Wray. She's an updated version, of course—in skimpier costumes, more calculatingly ambitious, and with a tendency to waffle on about astrology (she tells the bemused Kong that he's an Aries) but with an obvious streak of vulnerability that all true damsels in distress need to be successful. Pity she couldn't have been teamed up with the real King Kong instead of that guy in the monkey suit.



King Kong



THE STORY

In a competitive rush to explore every conceivable spot on Earth for hidden sources of oil, the Petros Company has sent into Micronesia an expedition headed by Fred Wilson (Charles Hallahan) and scientist Bagley (New Line's Bagley) to investigate a report of rich underwater oil deposits off top-bleeding Skull Island.

Before leaving port, Wilson's ship picks up a stray-away Jack Prescott (Jeff Bridges). A Princeton University zoologist, he is drawn to Skull Island by ancient reports of a prehistoric monster living there.

On his discovery, Wilson is wowed by Prescott's credentials, and accuses him of being a spy for a rival oil company. However, their confrontation is disrupted by the picking up of a lifeboat, inside is a lovely young woman, Dawn (Jessica Lange), who was on her way to Hong Kong with a film producer when the boat blew up, leaving her the sole survivor. With its extra passengers the ship sails on to Skull Island.

After coming ashore in small landing crafts, the Petros crew plus Wilson, Prescott, Bagley and Dawn make their way over rugged mountains to a village nesting at the base of a huge wall. After watching a native ritual in which warriors chant "Kong... Kong... Kong" as a sacrificial girl is carried to a gate in the wall—Prescott is convinced a monster-sized primate lives on Skull Island. Wilson remains skeptical. But later, whilst fishing from a rowboat, Dawn is

captured by the natives who carry her through the Wall to Kong's sacrificial altar. From the jungle comes the sound of something crashing and as the natives go wild, Dawn looks up to see a 40-foot ape in front of her. As she screams, Kong gently lifts her off the altar.

As soon as they hear of this, while Wilson remains on the ship, Prescott leads a rescue party. But disaster strikes when an angry Kong shows up as the men are crossing a deep ravine. Prescott and one other survive the ape's attack, and while the other returns to the beach to inform Wilson of events, Prescott goes on alone.

Kong, by now smitten with Dawn, is expressing his deep love by cradling her when a giant snake slithers up to them. In a death struggle, Kong kills the snake, but while distracted in combat, Prescott makes off with Dawn. The raging ape gives chase.

Back at the Wall, Wilson and his men have dug a pit filled with containers of chloroform (something all oil tankers carry?). Prescott and an exhausted Dawn just make it through the gate when it is bolted. Kong smashes down the gate and, overcome by the fumes, falls into the pit.

Kneecapped and chained, Kong is put in the hall of the supertanker on which Wilson tells Prescott and Dawn of his plan to introduce Kong to the public in New York. Both balk at the money-making scheme, defending Kong's right to remain in his natural habitat. But

Wilson is not to be put off, and the ship heads away for New York.

De deck, Dawn and Prescott embrace and her scarf floats down to the imprisoned ape. Kong goes wild with passion and is stopped from demolishing the boat only by Dawn's scolding words.

Prescott will have nothing to do with Kong's exploitation, but Dawn is contractually bound to appear in the circus at a New York park. So, when they reach America, before thousands of spectators, Kong is brought in concealed under a huge Petros gas pump.

Dawn, restrained in a silver gown, is in the specially constructed altar when the pump is fired, revealing Kong. Flash bulb's light exploding and Kong, thinking Dawn is in danger, breaks his steel cage.

Avoiding the towered, Prescott whisks Dawn to an elevated subway and Wilson is left weeping on the ground. Kong, in pursuit, wrecks the train and follows them to a Manhattan bar, where his giant hand escapes up Dawn.

Kong's ape instinct makes him seek shelter above the ground. So, in the concrete jungle of New York, he seeks safety with her atop the city's tallest building, The World Trade Center. Kong straddles the twin towers as army helicopters swarm over him. As Kong as Dawn is in Kong's hand, they will not fire but—in the classic tradition of beauty and the beast—Kong makes the ultimate sacrifice to save the woman he loves, and thinking her in danger, lowers Dawn to safety. Immediately, the army attacks and Kong plummets to the ground.

As hordes of spectators descend on Kong's body, his last sight is of Dawn standing near him in tears. Prescott walks away from Dawn, knowing that they could have stayed together only if Kong had lived. His death would only remind them of the cruelty and deceit that went into taking Kong from his jungle paradise.

The Cast

Dawn	Jessica Lange
Prescott	Jeff Bridges
Wilson	Charles Hallahan
Captain Ross	John Randolph
Bagley	Brian Dennehy

Technical Credits

Directed By	John Guillermin
Produced By	Dore De Luwerette
Screenplay By	Lorenzo Semple, Jr.
Music Composed and Conducted By	John Barry
Music Supervisor	Alfred Newman
Costume Designer	Wesley H. Miller
Kong Kong Technical Advisors	Rich Baker
	William Shepherd

King Kong Credits:

Designer	Carlo Rambaldi
Special Effects	Gore Verbinski
Modeling	Don Chisler
Stand Co-ordinator	Bill Crach
Running Time	134 minutes approx. Certificate A





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Media Macabre

Here's our latest hottest scoop on what's poised or guaranteed to appear on the cinema screens in the not too-distant future. News items compiled by Tia Vahimagi

WHEN TIMES COLLIDE

Producer George Pal, along with writer Joe Mathem, plan on creating *Time Machine Part II*. MGM, who produced the original film in 1960, may be handing that one too. Pal's idea has Rod Taylor and Yeats Museum-as-seemed (for comic ideas) as George and Wanda for their son to be born Weenie and George are trying to get back to George's own time so that their son can be born in 1860. The time machine runs into difficulties and they appear in the midst of wartime London. A dying Wanda gives birth to their baby boy as a character in an advanced version of the time machine looks on. It is their son, now grown up. The picture then goes on to tell of his adventures, which involve a visit to the distant future where man battles insect for survival. George Pal and Jim Danforth have met for discussion on the film's special effects sequences, particularly the time travel aspect.

GOD TOLD ME TO



WHEN COMPANIES COLLIDE

Warner Bros. and Cinema 77, a German production outfit, have joined together to film *Croco*, starring with Loebach work in Thailand. Concept concerns the destructive activities of a genetic crocodile from an original script by Robert Hopkins.

WHEN THEMES COLLIDE!

1977 may be the year for gila monsters and reptiles, as *Alligator* has already been released.

SOMETHING GOOD

Paramount have invested \$500,000 dollars into the filming of *Ray* (February 457) Brinkley's *Something Wicked This Way Comes*, script by Bradbury himself. Kirk Douglas' Benta Company are handling the production and have contracted Jack Clayton (who turned out the 1967 chiller

The Innocent) to direct. Sam Peckinpah was originally to have directed the project back in 1974.

MORE GIANT INSECTS

Bert I. Gordon (famed for his Amazing Colossal Man in 1957) has production riding on *The*

Empire of the Ants for AIP. Joan Collins is the female lead, while Gordon himself directs. Filming will utilize a new depth-photography process called *Mates*.

WHEN PLANETS COLLIDE

Edmund H. North, who wrote the

scriptplay for the classic *The Day the Earth Stood Still*, has completed his script for Sandy Howard Production's *Meteor*. The story tells of Earth heading on a collision course with a meteor of monstrous size in order to save mankind the world's two largest powers USA and Russia have to combine their nuclear weapons as a form of deflection. However, New York City is destroyed by a fragment of the meteor which then alienates the two nations.



FAIR-QUAKE

'Sensurround', the special effects system using a sense of feeling as an added effect to sight and sound, is slated for use on *Roller Coaster*, due to begin production in June. The 'Sensurround' system is designed to envelop the audience with special audible and low frequency, infrasonic effects. The audience experiences the illusion of perception when they feel the movement of or generated by powerful 'Sensurround' horns, designed to send vibrations against their bodies and ears. You can imagine what is going to happen in *Roller Coaster*.

ORACULA THE BARBARIAN?

Frank Frazetta, one of the world's top fantasy illustrators, will be used for an animated feature version of *Stoker's Dracula*. The \$3 million dollar film hopes to pioneer a new form of animation style to make figures more realistic.

ROSEMARY'S BIG BABY

Paramount TV's production on *Rosemary's Baby II*, for American ABC-TV, has been shown in the nature of a pilot for a regular TV series. This TV sequel to the Polanski feature film appeared under the title of *Look What Happened to Rosemary's Baby*. Running at 120 minutes, this was a patchwork of four half-hour episodes worked into a two-hour made-for-TV movie. While not as scary as the original, it was how-

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Media Macabre

ever shown with inserted "parental disclaimers" disclaimers throughout as a warning. Producer-writer Anthony Wilson had Dave O'Shea direct, and cast Ruth Gordon as the over-friendly exorcist again. George Maharis played the Hollywood actor (only mentioned in the original) who made his fame as the original "Devil" and Patty Duke Aspin portrayed the mother (originally played by Mia Farrow) of the demon infant. The adventures of a baby Satan might just come off as a continuing TV series.

THE FILM THAT TIME FORGOT

AIP will be releasing Max Rosenberg's *The People That Time Forgot* this summer. Also on AIP's list, we have *Tarantulas*, the story about a killer octopus.

GO FOR YOUR LASERS

From Canada comes *Welcome to Blood City* (although the title may be changed to just *Blood City*), a soft offering set in a violent western town. The one hundred thousand dollar effort frontlines Jack Palance, Samantha Eggar and Ken Dallas, with Coassates Dreiselle director Peter Sarsy steering the production. Backers of the film include Toronto's Ambassador Films distributors and Britain's own Amicus Productions.

LAMPHUDDER RETURNS

Aladdin and the Giant is a \$1 million dollar film, by producer Herman Cohen, in Speculation and Technicolor. Producer Cohen was responsible in the late 1960's for such horror fare as *I Was a Teenage Frankenstein* and *I Was a Teenage Werewolf*.

NEW WORLD NEWIE

God Told Me To is another shocker from New World Pictures written, produced and directed by Larry Cohen. Starring Tony LeBeau, Sandy Dennis, Sylvia Sifter, the publicity claims "It will give you nightmares forever!"

PERIOD SCIENCE FICTION

Victor Frankenstein has been described by Calvin Floyd, producer-director of the film as period sci-fi, not horror. Shot in Ireland, the film stars Leon Vitali and Per Olovzon.

GAMINATION ALLEY

Wildly based on Roger Zelazny's story, 20th Century-Fox are filming *Demonation Alley*, which tells of a post-apocalyptic disaster world. Stars Jay-Michael Viscusi and George Peppard survive the holocaust and arrive from their shelter to see what remains of the world. The film's special effects include tem-

does by the death giant insects (scorpions and cockroaches) and devastated cities.

FLOOD DISASTER

Irene Allene Flood, after being shown an American television will be seen theatrically in Europe. Directed by Earl Bellamy the tale of a giant dam collapsing strikes the acting talents of Robert Culp, Maria Miller, Barbara Hershey, Richard Widmark, Tanya Wright, Cameron Mitchell, Roddy McDowall and Eric Clapton.

THE CAT'S BACK

Richard Gordon is producing a remake of *The Cat and the Canary*, with Raelly Meltzer directing. The classic chiller was originally made in 1927 (by Paul Lang) and again in 1939 (the story starring Bela Lugosi). The story is one of the original Old Dark House melodramas, and has been borrowed from countless times over the years.

NEW RELEASES

Some more titles for fantasy buffs to seek out: *Love Butcher* and *Savage Intruder* (both psycho horror pics), *Dogs* (tells of a vicious running wild in a small American town), *Voodoo Heartbeat*, *Fu Manchu*, *The House of Exorcism* (with Telly Savalas), *The Incredible Torture Show*, *The Outer Space Connection*, *Deep Red* (from Dario Argento), *Infra-Max*, *J.D.'s Revenge*, *The Killer Snake*, *Spirme*, *Tina Travelers* (from America's ABC-TV), *The Horror Movie House Massacre*, *Satan's Slave* (with Michael Gough), *Satan's Cheerleaders* (youth-horror), *Scapino* (another Dario Argento thriller), *The Killer Whale* (from Mr. De Laurentis), *The Warriors*, *Nightmare in Black*, *The Last Great Deed* (with Richard Baskett and Gloria Grahame), *Legend of Dinosaurs* and *Monster Birds*.



Monsters From An Unknown Planet (also known as *Terror Of Mochopolis*) is another Destroy All Monsters style film from Toho. Only now the monsters (Tyrannosaurus, Mochopolis Godzilla with scenes by Mothra, Hydra and Manda) are

Media Macabre

products of silver suited spacemen rather than side effects of the A-bomb. A very silly film, with terrible dialogue, but slightly better effects than previous efforts. If you want to see one of these films really well done though, watch out for the far superior Hong Kong *Superman*.

BOOK news



THE FILMS OF PETER CUSHING

Many readers have written to us asking for a Peter Cushing checklist, or asking if there is a biography available on this remarkable actor. Well, for Cushing fans, a lot of your needs can now be fulfilled. Gary Parfitt's book, *The Films of Peter Cushing*, is now available as a Horror Film Club of Great Britain publication.

Mr. Parfitt has compiled over 92 pages of photographs to complement a lengthy interview with Peter Cushing, and produced a very interesting paperback edition.

Starting off with an introduction by one of Hammer's greatest directors, Terence Fisher, there follows several appendices by such folk as Vincent Price, Veronica Carlson and Robert Quamy. A checklist, covering 72 pages, of Peter Cushing's films is included, which also takes time to cover his television and radio contributions. Where at all possible the author has listed the month and year of release (of the films) as well as giving the name of the character played. All this adds up to an excellent reference source, not only for Cushing fans but also for fans of the fantastic cinema.

One of the most pleasing

elements in this book are the total 115 photographs reproduced from just about every film the actor has appeared in. This, incidentally, does not include the several poster illustrations also reproduced. Again, it should be remembered that this publication is the result of the author's personal effort and labour, and not a commercial enterprise aimed at making a profit.

The U.K. price for *The Films of Peter Cushing* is £2.50, so for your copy of this limited edition contact Gary Parfitt, 10 Darnmouth Avenue, Oldfield Park, Bath, Avon BA2 1AT.

T.V.



CYCLOPS

One of the many pleasures of fanzine publishing is that you don't have to conform to the format and layout of professional magazines.

Not bound by commercial conventions, a fanzine can look like and do anything the editor/publisher pleases. Derek Jensen has done just that. He has brought out "the world's smallest fanzine"—*Cyclops*.

Cyclops is, would you believe, 3in x 4in. in size. But, be warned, this item is not some freak of the printer, it is over 240 pages of solid horror, fantasy and science fiction on film. In his editorial, editor Derek Jensen says "Why the world's smallest fanzine you ask? Answer: because it's never been done before! I've never satisfied with the average when it comes to fanzines, so I thought the world's smallest fanzine would be anything but average."

The contents include a lengthy, and extremely interesting, review (lavishly illustrated with zilla, original artwork, behind-the-scenes shots) of the new book, *The Making of King Kong*. For fans of tv's *Specs*: 1999, there is an informative article (and an interview with) the men behind the special effects. Brian

Johnson and Nick Alder. The full-length animated feature, *Fantastic Planet*, is discussed and explored, along with a conversation with Rene Laloux, the film's director.

If you are one of the many impressed (and probably scared) by the giant spider sequence in *The Devil Rides Out*, then "A History of Giant Spiders on Film and on Television" should keep you entertained. The article even offers a checklist of films in which the Spider has appeared (and even starred), including *Thief of Bagdad* (1926 and 1940), *King Kong* (1933), *Tarantula* (1955), *The Angry Red Planet* (1960), as well as the episodes of tv's *Night Gallery* and *Land of the Giants*.

Other features cover the "World's Worst Honor Film", "The Vincent Price Story" and lots more to please the followers of fantasy cinema.

Cyclops costs \$3 plus postage (\$2—us; \$50—can). Payment by I.M.O. to: COTN Publishing, Box 8187, Pwera Village, Kansas 66208, U.S.A.

T.V.



THE LATE SHOW

Among the many fanzines originating from the United States, there are only a few that are able to encompass the likes and tastes of a wide spectrum of fandom. *The Late Show* is one of those few.

Based in Baltimore, Maryland, this publication reaches far and wide to give fans of fantasy cinema enjoyable and informative reading. The editors, Bill George and Martin Falck, display an obvious love not only for films of fantasy but for the cinema in general.

The Late Show is the most recent issue, and contains a variety of interesting material.

There is an interview with the

master of special effects, Ray Harryhausen, in which he discusses the film where he was deceived by a Tyanosaurus, his last footage for *War of the Worlds*, his Venusian creature (the "Ymir") in *20 Million Miles to Earth* and many other animation topics.

For those of you who have only seen *Quatermass and the Pit* once, the article exploring this Hammer film (known in America as *Five Million Years to Earth*) will definitely make you rush out to view the film again for further interest and reasons of comparison, the classic BBC serial of *Quatermass* and the *Pit* is also discussed in detail.

Theories, beliefs and rumours on those "missing parts" of horror/fantasy film continue to be major subjects in fandom discussions. "What Was Exiled from *The Exorcist*" is one of those exposing items that tell you what you might have seen, had film cuts not been made. A curious note in this piece is that the Lt. Kenderman character (played by Les J. Cobb) was given a smaller role than intended in the film because it was thought that he cost too great a similarity to tv's Lt. Columbo.

This issue's film-reviews deal with Chris Lee's in *Search of Dracula*, *Dark Star* (the fantastic story of the first spacecraft authorized to destroy unhabited planets...), *Old Dracula* (the most apt American title of what we know as *Vampire*), *Terror from Under the House*, and many more.

An added bonus is the interview with Tobe Hooper, the man who directed the infamous *Texas Chainsaw Massacre* (currently banned in Britain).

For anyone who enjoys spending most of their life in the darkness of a cinema, *The Late Show* helps increase that enjoyment. Basically, this fanzine is a communications—a communication from fantasy fans to the devotees of the fantastic cinema.

The Late Show is published semi-annually (give or take a few weeks) by Bill George and Martin Falck. Available at \$1.50 per issue, or a 4 issue subscription for \$7.40—by Post Office International Money Order. Their address is 5023 Franklin Avenue, Baltimore, Maryland, 21206, U.S.A.

T.V.

"How do you do?", said the little old man in the bow tie and boutonniere, stepping through the closed curtains on the cinema screen. This, thought the new breed of Horror Film fans who had seen *Dracula*, is where we came in. Or rather, where we went out, for as *Dracula* had concluded, uniquely, with an Epilogue (see *House of Hammer* 5), so *Frankenstein* opened, equally uniquely, with a Prologue. Link man was Edward Van Sloan, formerly Professor Van Helsing, vampire slayer, later Doctor Waldman, lecturer on life and death.

"Mr Carl Laemmle feels it would be a little unkind to present this picture without just a word of friendly warning. We are about to unfold the story of Frankenstein, a man of science who sought to create a man after his own image without reckoning upon God. It is one of the strangest tales ever told. It deals with the two greatest mysteries of creation, life and death. I think it will thrill you. It may even shock you. It might even horrify you! So then, if you feel that you do not care to subject your nerves to such a strain, now is your chance to... Well, we've warned you!"

'The Second Lon Chaney'

Mr Carl Laemmle's word of friendly warning went unheeded. There is no case on record of a single cinemagoer leaving his seat: sevenpence was sevenpence in January 1931! Besides, when *Frankenstein* was finally released to the British cinemas on Monday May the 23rd, it was but one leg of a triple bill. In strong support were two MGM epics, each starring a top double act: Alfred Lust and Lynn Fontanne in *The Guardsman* and Laurel and Hardy in *Bean Champ*! Years later, when *Dracula* and *Frankenstein* were twinned for the first time in a double act of their own, the Van Sloan epilogue and prologue conjoined in an intriguing, unintentional link.

Boris Karloff who, said *Film Weekly*, "rides a good-looking face behind the repulsive features of the Frankenstein Monster", was hailed by Carl Laemmle as "the Second Lon Chaney". *Film Weekly* was unimpressed. "It will be a pity if he is doomed to do nothing more than wear the mantle of Lon Chaney, because his performances as *Inspired* (in *Five Star Final*) and as the Monster indicate that he is capable of better things." Better things than equalling the actor who, until his shocking, sudden death, had been one of cinema's top stars? But then *Film Weekly* had already entrenched itself as the Nation's Crusader against the Horror Film. Having dismissed Uncle Carl's claim for Karloff as "suffering the penalty of success in a protegee role", Herbert Thompson went on to editorialise in an item headlined "The Film Shocker".

"The appearance of *Frankenstein*, incidentally, revives the problem of the film 'shocker' in an acute form. This celluloid

GOLDEN AGE OF
HORROR
continues

Dr Jekyll

by Denis Gifford



Frederic March shows his diabolical talent as calm Dr Jekyll becomes...

boy was materialised by Carl Laemmle Junior, the naughty boy who started the craze for gruesome films with the reprehensible object of making our flesh creep.

'Skins Will Creep'

The probability is that the majority of skins will creep as per schedule. In fairness to *Frankenstein* one must admit that it is cleverly produced and almost brilliantly acted (qualities which, together with its undoubted supremacy in its class, merited the award of the *Film Weekly's* star). But it failed to persuade me that the calculated horror film, deliberately exploring the morbid and the gruesome, is a desirable addition to screen entertainment. Unfortunately the commercial success of *Dracula* and *Frankenstein* in America has been so great that any scruples producers may have

felt have been swept away. Soon *Dr Jekyll* and *Mr Hyde* (new version) and *The Murders in the Rue Morgue* will arrive to carry on the blood-curdling business now in full swing at the Tins.

Actually, both films would arrive later than *Film Weekly*, or indeed their producers, Paramount and Universal, expected. *Murders in the Rue Morgue* had originally been announced as "In Production" on April 18th, 1931, *Dr Jekyll* and *Mr Hyde* on May 2nd. Both had run into problems, with their stars, their writers, their directors: but nothing like the problem they had run into now—the British Board of Film Censors! Whilst Edward Shortt snipped away with his scissors, the film fan press continued the publicity build-up.

"The search for weird and macabre effects

& Mr Hyde



...the evil, hideous Mr. Hyde!

goes on unabated", reported *Film Weekly* on February 6th, 1932. "One of the strongest of the lot will be heard as well as seen in Paramount's new version of *Dr Jekyll and Mr Hyde*. When *Dr Jekyll* swallows the drug which transforms him into *Mr Hyde*, the room appears to spin around him and his head is filled with confused noises."

From Jekyll To Hyde

Herbert Thompson then went on to reveal how this camera and sound-track trickery was achieved. "Finally, the director has achieved the desired effect by putting the camera lightly out of focus and revolving it on its own axis." Sounds simple, but 37 years later Rouben Mamoulian the director filled in a few details.

"All four walls of the set were lit completely; this had never been done on the

screen. The cameraman had to be tied to the top of the camera: he had to lean down and control the focus from up there. He was as small as a pockey, luckily!" The lucky cameraman was Karl Struss.

Film Weekly continued with its exposé: "He has also tried to reproduce the sounds heard by *Dr Jekyll*. And this, believe it or not, is what he has done. First of all, he recorded the noise of heart-beats through a stethoscope, adding the reverberations of gongs and cymbals (with the actual sound of the striking chopped off), and mixing the whole with sandy soundwaves from an oscillator. Then he ran the resulting sound-track backwards and re-recorded it. The final effect is said to be the sort of noise people hear when they are hit on the head with a pick-axe!"

Mamoulian, who might have been forgiven had he hit the head of *Film Weekly* with a pick-axe, amplified the explanation in 1969. "A realistic sound in a magical situation is ruinous, and similarly a realistic sound while *Jekyll* is being transformed would have pulled you down into the mire of naturalism. So I decided the sound had to be something special. We photographed light frequencies of varying intensity from a candle. I hit a gong and cut the impact off and ran the sound backwards, and, to give a pulsing rhythm, I ran up and down a stairway while they recorded my speeded-up heartbeats. When I say my heart was in *Jekyll and Hyde*, I mean that literally!"

March—Second Choice

The actor originally slated to play the classic dual role of Robert Louis Stevenson's investigator into the nature of man was Irving Pichel. The part was seen by the studio as a natural follow-up to his portrayal of the pathological killer in *Murder by Clock*, their first essay into the booming genre. Rouben Mamoulian thought otherwise: "I wanted someone who could play *Jekyll*, and Pichel could only play *Hyde*!" Mamoulian selected Fredric March against the advice of studio head B. P. Schullberg: "You're crazy! Fredric March is a comedian! His last picture was called *Laughter*!" But Mamoulian insisted: "He's a natural *Jekyll*. He's young, he's handsome, his speech is fine, and I'm sure he can play *Hyde*."

Fredric March tells a slightly different story: "It was my idea to do the film. They asked me what I would like to do—marvellous, wasn't it?—and I said *Jekyll and Hyde*." But March was the first to acknowledge Mamoulian's magnificent contribution to the film: "Mamoulian made *Hyde*. I wanted to have him credible and real. Mamoulian made him fantastic and terrible—a glorious creature! And what a director! "Mamoulian had but recently come to Hollywood from Broadway, and had already proved himself a master of cinema with *Applause* and *City Streets*. It was Mamoulian who devised the extremely effective and utterly original





Any second now, Jekyll's fiancée will be made aware of the brutish Mr. Hyde

method of changing Jekyll into Hyde in full view of the camera, uninterrupted by cuts. In his 1961 interview with the magazine *Sight and Sound* Marmoulon swore he would never disclose the secret of this unique achievement. But with mellowing age, eight years later he revealed all to interviewers Charles Higham and Joel Greenberg. "The secret of the transformation of Dr Jekyll into Mr Hyde in one continuous shot—without cuts and without rewinding the film backwards in the camera to permit the application of additional makeup—lay in the use of colour transparencies which gradually revealed more and more of the actor's makeup. As you know, a red filter will absorb red and reveal all other colours, and a green filter will do the reverse. Working on that principle, we held graduating colour filters one by one before the camera, thus allowing successive portions of March's coloured makeup

to register on film. It was all rather primitive—the filters were hand made—but it worked."

The idea of changing character on camera stemmed originally from the stage. Richard Mansfield, the old American actor, had performed this seeming miracle on the boards for many years, and the initial stages of change had been successfully screened by John Barrymore in his silent version of the story made in 1920. Some of the Barrymore performance must have acted as inspiration for Fredric March, for he had recently burlesqued that actor's life and style in *The Royal Family of Broadway*. But, of course, the human face can only distort itself so far. After this must come the makeup man.

"That was a terrific makeup to put on," recalled March. "Three hours and a half it took, and very painful when the lower eyelids were clamped down and the jungle

teeth slipped in. Perhaps the worst part of it was having to sneak about the studio like a criminal because people were so shocked—women, you know, and children. But what fun! What fun!" Donovna Pedelty, interviewing March for the February 20th *Film Weekly*, noted that he stifled the air, as in the film the evil Mr Hyde stifles the rain with animal enjoyment when he escapes from the body of the good Dr Jekyll. Then he reported March's delight in terrifying his wife, Florence Eldridge the actress, "and an actress is not easily terrified!" Said March, "If I were wearing the Hyde instead of the Jekyll makeup when she came to lunch with me at the studio, she would eat with her face averted. Once, when I offered to kiss her she screamed!" Fredric laughed with genuine joy at the grisly recollection. Apparently there was very little Jekyll under March's hide.

The actual putty and paint that went to make Mr Hyde was applied by Wally Westmore, one of the many Westmore brothers who had created a cosmetic corner in the Hollywood studios. His Hyde, apocryphal where Barrymore's had been spidery, was a carefully conserved creation that grew progressively more hideous as the story progressed, no mean achievement in itself when one considers the cinematic practice of making movies out of order.

1000ft Of Film Cut

Dr Jekyll and Mr Hyde was due for its preview to the British press in the week of February 9th, 1932. John Garmire, review editor of *Film Weekly*, opened his column thus. "R. L. Stevenson's classic story of dual personality made an historic silent film. Whether it makes an equally notable talkie I cannot, at the moment, tell you, because it is being tenderly put together again after a slinking attack by the Censor. But it goes into the Carlton programme in place of *The Cheat*, and I have no doubts that



Delectable Hyde leans sensuously towards the fragile form of the Cockney girl



it will create a great deal of interest, whatever its qualities as a production. That Rosben Mamoulou, of City Streets fame, handled the direction is a guarantee of imaginative treatment, and the appearance of Fredric March in John Barrymore's most celebrated part ought to be an entertainment in itself."

Of course, the artistic intentions and past record of Messrs Mamoulou and March cut little ice with the British Censor. His busy scissors shortened the film by, it is said, a thousand feet or more. But it was not the horrific Hyde that offended his eyes, as you might suppose. Rather it was the suggestions of sex enjoyed by Miriam Hopkins as the Cockney prostitute, with both the handsome Dr Jekyll and the hideous Mr Hyde. Mamoulou, a follower of the Ernst Lubitsch school of sophisticated sensuality, applied the old master's techniques. Hitherto used to froth up



comedies and musicals, these cinematic erotics sprinkled spice onto melodrama for the first time. The lovely Miss Hopkins, naked in bed and enjoying an intimate examination from handsome Henry Jekyll, swinging leg in a long overlapped shot to show how she lingered in the doctor's mind, and later suffering the sexual excesses of his evil half, were brutally excised. As a result Miss Hopkins virtually disappeared from the film.

John Gummie, reviewing for *Film Weekly* on February 20th, speculated on what he might have missed. "Hyde runs amok with a café girl whom he presumably beats into subjection—"presumably" because the Censor has removed the whiplash scenes suggested by the exhibition of waddy scars on the girl's back." Thus censorship takes the blame for removing scenes which never existed! Parenthetically we might observe that another indignity was foisted upon Mamoullina masterpiece when the 45-year old film was recently premiered on British television. Paramount's trade mark had been removed. Instead of the star-studded mountain, there roared MGM's lion! Apparently, having purchased the picture in order to

remake it for Spencer Tracy, MGM now claim it as their own!

Film Weekly found Fredric March's study of Dr Jekyll "in every respect a brilliant and sincere piece of work. He makes the humanity, the fanatical idealism, and the ultimate mental torment of the man tremendously vivid and compelling." But they hated his Hyde. "He changes into a film monster, with matted hair, distorted features, and protruding teeth. It is an error of makeup rather than acting. The emphasis on physical horrors in the Mr Hyde scenes may be due entirely to the producer's determination to turn out a 'shocker' at all costs." The magical transformation scene was found to be "grossly overdone", and the final verdict was "pure horror film stuff"—which, of course, was exactly what it was supposed to be!

The last word came from the Motion Picture Academy of Arts and Sciences at the Fifth Annual Awards Ceremony. The gold statuette for the Best Actor in films for the year 1931-1932 was presented to Fredric March for his performance as Dr Jekyll and Mr Hyde: the only monster with an Oscar!

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PROLOGUE

Peace rings over the English countryside... Then...

WHAT'S THAT NOISE?

IT'S NOTHING, ONLY A PLANE!

THAT'S NO PLANE!

WHAT IS IT?

DON'T GET INSIDE! INSIDE!

DON'T GO OUT THERE, DAD! PLEASE!

YOU STAY HERE, AND YOU'D BETTER CALL THE POLICE... IF THE TELEPHONE'S STILL ON AFTER ALL THAT!

the QUATERMASS Experiment

starring BRIAN DONLEVAY
as PROFESSOR QUATERMASS

with RICHARD WORDSWORTH
MARGIA DEAN
JACK WARNER
DAVID KING WOOD
THORA HIRD
and GORDON JACKSON

Screenplay by RICHARD LANDAU
and VAL GUEST (from the BBC TV
serial "The Quatermass Experiment")
by Nigel Kneale

Directed by VAL GUEST
Produced by ANTHONY HINDS
Special Effects by LES BOWIE

Within minutes of the explosion,
the police arrived.



YOU ARE HAMPERING
OPERATIONS BY CROWDING
THE AREA. PLEASE RETURN
TO YOUR HOMES



YOU'LL BE
ALL RIGHT. WE'LL
TAKEN CARE OF
YOU!

DON'T START
FRODOING, I GOT
DINGED. THAT'S
ALL



And on the television
NEWS.



THE QUATERMASS WAS FIRST
SPOTTED AT 9-15 THIS
EVENING. A STATEMENT
ISSUED BY THE HOME
OFFICE STATED THAT
THERE IS NO GENERAL
DANGER. MEMBERS OF
THE PUBLIC HOWEVER
ARE WARNED TO STAY
AWAY FROM THE
AREA

PLEASE THAT
THING IS STILL
TOO HOT FOR
US TO PUT
WATER ON.
SHUT!



DO YOU REALISE
WHAT YOU'VE MADE
IS FACE IF THIS IS
A DISASTER.
QUATERMASS?



FOR THE FIRST TIME
IN HISTORY, MAN HAS
SENT A ROCKET 500
MILES INTO SPACE
YOU CAN'T EXPECT
SUCH AN EXPERIMENT
TO BE PERFECT



BUT QUINTERMASE, MY LAST
CONTACT WITH IT... FOR OVER
50 YEARS! WE DIDN'T EVEN
KNOW CONTACT WITH
IT RETURNED INTO DARK!

THAT'S SOMETHING
TO TELL YOUR MINISTRY
I SENT IT UP AND I
BRING IT BACK!

MINISTRY
OF DEFENSE
MAJOR.

YES,
SIR.

I'M COMING AS
WELL. MY BUSS/AND
IS ONE OF THE MEN
IN THAT ROCKET.

PROFESSOR QUINTERMASE—
THERE'S SOME DIPPING
FROM INSIDE THE ROCKET,
SIR!

OH—LET ME
HAVE THOSE
HEADPHONES!

GRIN... AFTERMATH.
CARBON... THIS IS QUINTERMASE.
CAN YOU HEAR ME? YOU'VE
LANDED IN ENGLAND AND
WE'RE STANDING (SEE THEM
50 YARDS FROM YOU!

THE TURNING
HAS STOPPED...
I WANT YOUR
REAR, CHIEF.

WE'LL OPEN THE ROCKET
DOOR BY REMOTE CONTROL.
WHEN I GIVE THE SIGNAL
I WANT EVERY MAN TURNED
FULL FORCE AROUND THAT
ENTRANCE, & YOU
UNDERSTAND?

YES,
SIR!

BUT THE THING
IS STILL AS HOT
AS SLICES... IF YOU
START PUMPING
WATER ON IT...

I KNOW WHAT
I'M DOING!

...ZERO!

IT WORKED!
SOMEONE'S
COMING OUT!

FIVE, FOUR, THREE—
TWO, ONE...



The next day Garrison received treatment at Bristow's laboratory.





Fan Scene on Collecting



By Tia Vahimagi Part Two: Posters

Posters are just about the most popular item in the collector's back. The traditional British quad poster (which measures 30 x 40") can be found posted to the wall of nearly every fan's room, and not just to remind him that *Dracula* Has Risen From the Grave. Collections start in many ways, sometimes through friends who already collect, sometimes when a fan finds himself in a shop that deals especially in movie material, and sometimes from that poster you carefully tear off the wall outside your local cinema when nobody's looking.

Many poster collections begin with the pre-war type, personality posters available from such places as Athena Repro or direct mail-order outfits. These posters are similar in size to the movie quads, but consist mainly of photograph blow-ups; one can pick up large portrait pictures of *Karloff* as the Frankenstein Monster, *Clayton* Jr. as the Wolfman, *Lugosi* as *Dracula*, etc. There is even a nice one of

the crows up. They are basically aimed at the public to sell the film. Advertising is the name of the game.

Rarely is there a variation in the format of British film posters, whereas in America they have One-sheets, Inserts, 22 x 28s, etc. But more about American material later.

I mentioned earlier that posters are about the most popular in collecting, but, as a lot of collectors know, they aren't exactly in great abundance. Usually the best method of obtaining movie posters is ordering them through dealers, or if one happens to be lucky enough to live next a shop specializing in movie memorabilia then they can be checked out first hand.

Something I should mention here before I go any further, which also applies to other material, don't approach any film company asking for material, or even offer to buy. If you get any response at all, the answer will be a flat "No". Film companies are in the business

expect when looking for, say, early Hammer posters, should an original 1958 *Dracula* quad pose hands (and that event is rare) the asking price three days later into the £12-£15 bracket. So you can imagine what an original 1933 *King Kong* poster would fetch on the fan market!

I realize that everything mentioned so far sounds super-serious, virtually unobtainable, high priced and generally off-putting, but I'm just laying down the basic truths behind collecting that the potential collector will have to face. The sheer pleasure of displaying an area of your wall and valued poster a parallel to the enjoyment of originally having it is knowing that your next visit to a movie shop or a fantasy conventions/gathering may unearth it.

There is another reason for the high costs in collecting posters: taste of age-values, and that is the quality of the pre-1960 material. In recent years the quality of fantasy film posters has dropped to a level where one would think that the film distributor didn't want to sell the film.

When I say quality I mean the fabulous, dreamlike, exciting artwork that can be seen on the publicity for *I Came From Beneath the Sea*, *This Island Earth*, *House on Haunted Hill* and the 1940's *Vill Lewton* pictures (*Curse of the Cat People*, etc). Present-day posters advertising films of fantasy use too many photographs. It happens to be cheaper, unfortunately, and little colour. However, there are some exceptions. One of the snappiest and most meaningful posters of recent years has been the American one-sheet for a Hammer film. It is a black and white photograph of a girl's throat with two actual *Bananas* on it, and all it says on the entire poster is "*Dracula* Has Risen From the Grave".

Not seen too much these days are lobby-cards, which are 11 x 14" cards in colour that cinemas used in their foyer displays. Coming in sets of eight they are various scenes from the particular film, with usually one card showing the poster artwork and design (though this title card is more common with American publicity).

In this country, lobby-cards (or lobbies) are harder to come by than more expensive and more sought-after. With many collectors looking for them the price is really soar, especially for pre-1960 American material. An example of the popularity of lobbies is summed up by the demand for the lush 11 x 14s from 2001: *A Space Odyssey*. The posters asked for these little gems are amongst the highest on the market.

The true lovers of fantasy cinema and the serious collectors will recognize the importance of foreign material. Not only horror and sci-fi films produced abroad but also British films released in other countries. Though a British collector may have the poster on *Vampire Circus*, he may not have the impressive *Le Cirque des Vampires*, which is the

French poster for the same film. Thus, it is an entirely different item for the serious collector, a "must".

To the fan who is a casual collector, just dabbling, this outlook must seem ridiculous. Why would anyone want to duplicate their collection regardless of which language it's printed in? Well, the serious collector considers the slightest variation on the original material to be different enough, and worthy of obtaining for his collection.

Amongst the fantasy-related material from abroad, and the most popular with collectors, is the American material. This is natural as most of the sought-after items are from films of American origin anyway, with the exception of Hammer's output.

Another great asset with American material is that a lot more publicity-oriented items were available for material. Film posters originating from the U.S. open the gates to new passions for the



collector. American posters come in a variety of shapes and sizes: One-sheets (measuring 27 x 41"), Three-sheets (41 x 81"), 22 x 28" Cards, and Inserts (14 x 36" cards).

There were at one time Six and Twenty-four sheet posters for gigantic roadside billboards, but with the increasing cost of advertising this form of promotion has been discontinued. Besides, how would a collector display his Twenty-four sheet poster, unless he had a bedroom the size of Waterloo Station?

Also in this section belong the window cards which came in 14 x 22" size, and were prominently displayed in shop windows when the particular film was released. Probably because a great many were quickly disposed of by the shopkeepers they are quite rare, and can sometimes cost more than a regular one-sheet.

There is also the world of reference posters which serious collectors avoid like the plague as they're often inferior (this applies to British posters also). How many times have you mailed off for a poster only to find that it's a cheap, two-poster in-issue job? If one is able to check out, first hand, possible poster publications for one's collection then a good knowledge of film dates is necessary along with a swift look at the bottom border when a date (year of production) and a studio serial number can be found. (Note this date-check is for American posters only.) Usually a look at the company's trademark symbol (Warner



Kong standing atop the Empire State Building, from the film's climax. Reproductions, in full-colour, of certain vintage film posters are also available from this type of shop. From the original American posters of the '30s, the reprints offer Universal's *Frankenstein* (1931), *Dracula* (1931) and *The Black Cat* (1934) posters.

Commercial movie posters (those seen outside cinemas and on railway station billboards), are an entirely different bag. Their aim is to glorify the particular film, impress and arouse the public, and fill

of making and selling films, not handing out their advertising materials, so don't waste your time.

Posters, depending on age and subject, can become very scarce. A handsome price can be paid for quads even on titles dating back to the early States, so anyone interested in obtaining original posters from *Brides of Dracula*, *Fall of the House of Usher*, *Curse of the Werewolf* and the like will have to do a lot of hunting, and be prepared to lay out a large sum.

To give you an idea of what to



Boos' shield. Universal's globe #10) will tell you if the poster is original or as printed across it a "re-release".

King Kong, for example, has been re-released at least four times (in America) and posters will be dated for 1938, 1942, 1952 and 1956.

American posters are hard to find in this country, especially the older ones. The best way to obtain good U.S. posters is through an American-based dealer. It is advisable to compare different dealers' lists before purchasing anything, as prices do vary considerably.

It may seem like a tough road ahead for the collector who is just starting out, but these items will cross your path someday—just keep looking and they are sure to turn up.



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COLIN CAMPBELL, 'BITYTOO',
PLAINS ROAD, GT TOTHAM,
MALDON, ESSEX



(Above: Erika (Danièle) over her victim, inset: The final vampire (Michel Delauville).



Above: The two girls (Marie-Pierre Cerret and Mireille Dargent) recoil in horror.

Jean Rollin is France's most prolific fantasy film maker, whose limited budget chillers always run across censorship problems in this country, thus limiting (if not completely preventing) their release.

One of the films, *Requiem Pour Un*

REQUIEM VAMPIRE

The film opens with two pretty teenage girls, Michele and Marie, escaping from a bleak, foreboding reform school. They make their escape during a costume party, and race across the countryside in their clown fancy dress.

But soon the police are in pursuit who catch the girls' accomplice, though the two escape on a stolen motorbike. Before the bike breaks down, so, knowing nothing of mechanics, the girls carry on on foot and take shelter in a forest.

There they come across a large, grim castle and believe they have found safety in its graveyard, outside the castle walls. But instead of safety, a series of horrible events take place, each more terrifying than the last. This forces the girls to enter the castle where they find lodgings for the night.

The next morning they decide to explore the ancient building. They are morbidly intrigued by the wailing sounds and moans they hear, and following the sounds they reach a huge room where an hallucinating sight greets them.

Around the room, young girls and chained to the walls and being attacked by evil, fanged... vampires!

Michele and Marie try to escape, but they are seen and soon caught to be taken before Erika, a female vampire.

The vampress realises that these two can prove to be more use to them than merely as further entertainment with the other prisoners... she will sacrifice them both to THE FINAL VAMPIRE.

While they wait in dread for the night this is to take place, the girls are

Vampire, has yet in fact to be released in this country, though an English language version does exist.

So, in keeping with our tradition of going where no other fantasy film magazine has ever gone before, we now present in words and pictures...

M FOR A VAMPIRE



Above: One of the girls (Marie-Pierre Castet) tastes blood as a mindless slave of the vampires

allowed to roam around freely within the well-guarded grounds, and it is then that Marie discovers a strong, helpful young man not yet under the vampires' influence.

But soon the girls discover they had not been as free as they thought. Erika had bound them hypnotically with the spell of vampirism to lure away unfortunate passers-by... and entice them within the castle of vampires.

However, Marie falls in love with the boy she has met and this breaks the spell over her, though she is unable to help him escape from the grounds of the castle.

When Erika discovers that Marie is no longer under her control and someone is preventing her from regaining control, she has the mindless Michele torture her, in order to find out from Marie where her helper is hidden.

But Marie refuses to talk, and the order to torture her best friend brings Michele out of the trance.

By now, it is the night of the sacrifice and the final vampire rises from his coffin for the blood of the two girls. But reunited with the boy, Michele and Marie raid the weapons room and surprising the two vampires and their followers, a huge battle takes place.

The mindless vampire slaves prove to be no match with their bare hands for the well-armed three and are eventually all killed.

Realising that without his guards and in his weakened state, he cannot hope to overpower the girls, the final vampire accepts defeat, and with Erika, he returns to his crypt, to await the final release from his undead curse.



Left & Above: Two terrifying Ruffo images



Above: Dominique tries a horrifying torture on Myrielle Dargent

House of Hammer

ANSWER DESK



Kevin Downing, of Wolverhampton, asks what has happened to *Monster Mag*. Well, this series has now finished publication, and *Monster Mag*, Vol. 2 Number 3 was the last issue period. Kevin also enquires as to who was the first Dracula to be seen with fangs. First of all it is necessary to point out that Max Scheck, in 1922's *Nosferatu*, played Graf Orlok (an illogical version of Scheck's character) with two sharp front teeth, but the first Dracula to be seen "using" long, sharp canine-teeth appeared in Hammer's 1958 *Dracula*.

Frankenstein Star

For Malcolm Best, of Swansea, the answer to his question of who played the Monster in *Frankenstein-The True Story* is Michael Samson. Produced by Universal Pictures Television Limited for American TV screens in 1973, the film was first released in British cinemas but was eventually seen on TV, Christmas 1975. Samson had never played the Frankenstein Monster before, but his previous film credits include *Eye of the Cat* (1969) and *They Shoot Horses Don't They* (1969). The script of the *Frankenstein-The True Story* teleplay, by Christopher Isherwood and Don Bachardy, can be obtained as an Avon paperback (published in 1973). Originally shown on America's NBC World Premiere Movie.

Title Trouble

Ronny FELLOW, from Pennsylvania, USA, asks if we would clear up the confusion caused by the title changes made to Hammer films when released in America. Well, Ronny, here is a checklist of Hammer's British/American titles:

The *Quatermass Experiment* (1955) saw *Statewide* release as *The Creeping Unknown*; *Quatermass II* (1957) was re-titled as *Enemy From Space*; *The Abominable Snowman* (1957) became *The Abominable Snowman of the Himalayas*; *Dracula* (1958) made it across the Atlantic as *Horror of Dracula*; *The Two Faces of Dr. Jekyll* (1960) turned into *House of Fright*; *Taste of Fear* (1961) came out as *Scream of Fear*; *Captain Clegg* (1962) was seen by Americans as *Night Creatures*; *The Damned* (1963) was elongated to *These are the Damned*; *Fanatic* (1965) made its appearance under *Die! Die! My Darling!*; *The Witches* (1966) became known as *The Devil's Own*; *Quatermass and the Pit* (1967) became *Five Million Years to Earth* (Nigel Kneale's character, Prof. Quatermass, doesn't mean much to American audiences); *The Devil Rides Out* (1968) was changed to *The Devil's Bride*; and finally *Slave Girls* (1968) seemed capable of being known as *Prehistoric Women*.

From Book to Film to Book

The following is going to deal with three letters received from Miranda Kay, of Bradford, Tony Peters, also Bradford, and L. Davis, of Leeds. Strangely enough, the handwriting on all three letters appears to be the same! Anyway, to save time and space (as all their letters were jammed with questions) we'll supply the answers only as the original questions posed will be obvious. First off, *The Omen* has finally been featured in *HoH*—last issue. *Dark Places*, directed by Don Sharp, is basically an old dark house story concerning the hunt for £200,000 hidden somewhere in Men's Grove, a reputedly haunted house *The Terrorhouse*, released in 1967 and directed by Montgomery Tully, is based on Murray Leinster's 1960 novel "The Wailing Asteroid". The story was simplified and adapted for juvenile audiences as a companion piece to *They Came From Beyond Space*. *Night of Dark Shadows* (1971) was a follow-up to *House of Dark Shadows* (1970), and again based on American ABC-TV's *Dark Shadows* show. Produced and directed by Dan Curtis, based on his own story. David Selby,

Graydon Hall and Lora Parker starred. *The Executioner Part II—The Harelic* is quite likely to turn up as a movie tie-in paperback edition. *The Haunting*, filmed by Robert Wise in 1963, was based on Shirley Jackson's "The Haunting of Hill House", originally published in 1959.

Other than the above-mentioned "three" readers, we receive a lot of letters asking why aren't there more horror movies on TV. The answer to this is simply *limitations*. Within the restrictive hours of TV transmission in this country (as well as having only 3 channels) the two TV companies, BBC and ITV, have to programme a certain quota of each entertainment, a set amount of hours consisting of Light Entertainment, Sport, Films, Drama, Comedy, etc. So, only a limited number of hours per week can be allocated to films (not including made-for-TV movies), and then these have to be shown according to the type of audience watching at particular hours. Abbott and Costello movies can be shown to Saturday-morning viewers, *Westons*, *Come*, etc., can be shown during peak viewing hours (7:30/8:30 in the evening), and *Horror* movies are shown late in the evening.

180 TV Movies per week

Lots of fans tend to make comparisons with American television ("Hey, look what they got all the time on their TV!"). The American system of TV broadcasting is completely different to ours. New York City TV, for example, has 7 channels, 6 of which are commercial. These comprise of 3 network channels (ABC-TV, NBC-TV, CBS-TV), which are similar to our ITV, there is one channel somewhat resembling BBC (called Public Broadcasting System); and 3 local channels for the New York area only. The networks have more money to invest, so they can probably get *Logan's Run* on TV in a couple of months. The local channels, who don't have that much money to play around with, show mostly "old" movies, while the PBS shows a lot of European and World cinema. Excepting the latter channel, all make their money through advertising and have practically no limitations for hours of transmission. For example, on a Saturday you would be able to wake up to *Bride of Frankenstein* (around 8:30) and fall asleep in front of your set whilst watching *The Black Scorpion* at 4:30 next morning! New York City television telecasts a staggering average of 180 movies per week (obviously not all fantasy). The sad thing is, however, that there aren't enough hours per week to watch all of these completely through, even if you can sit around all day and night with no commitments like work or school. So you end up with a situation not too distant from our own.

As for *HoH* having a TV review section for films about to appear on television, this is not as easy as it sounds. Apart from different films being shown in different areas, feature film programming does not schedule itself too far ahead. If the BBC plan a six-week season of *Fantasy* movies, for example, they will very likely have no plans on what the last two are going to be. There is always the chance of a last-minute programme change, which also prevents accurate reviewing and listing.



Finally, not every film and film-script makes for a good book. *Miranda* asks why there aren't more Hammer films being turned into books. Other than writing directly to publishers there is no way of finding out if certain films will appear as books. *Sphere* have in recent years brought out film-editions of *Countess Dracula*, *Hands of the Ripper*, *Lost for a Vampire*, *Sons of Dracula*, etc. We may, in a future issue, print our file-checklist of all the Hammer films that have appeared as books over the years.

Address all your questions and queries about *fantasy* films to: ANSWER DESK, House of Hammer Magazine, Warner House, 135-141 Woodrow Street, London W.1.

... and please remember that, much as we'd like to, we cannot answer your queries personally. The day just isn't long enough!

The House of
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HAMMER



by TUC Vahnerup

SCIENCE FICTION

Films of fantasy under the Hammer aegis are commonly accepted as only being the highly successful colour re-makes of the Dracula, Frankenstein and Mummy films, not to mention the one-off versions of *Hound of the Baskervilles* (1959), *Phantom of the Opera* (1962), *She* (1963), *One Million Years B.C.* (1966), etc. Little is ever mentioned of the Science Fiction films, excepting the first two Quatermass pictures, that Hammer has produced since 1953—over 23 years ago.

By 1953 Hammer, now firmly established at Bray Studios, had become aware of the increasing popularity of the Hollywood 'Space' films and decided to embark on a similar project themselves. In 1952 Hammer set up a deal with Robert L.ippert, an American producer-distributor, which gave the company a wider scope of distribution. *Four-Sided Triangle* (1953), scripted by Paul Taborn and Terence Fisher from a novel by William F. Temple, was Hammer's first venture into the growing American cycle of the Science Fiction films. Fisher also directed, this being his fourteenth film in a directorial capacity. *Four-Sided Triangle* was a co-production with Alexander Paal, and was outside of the deal made with Lippert.

The theme of this film, the 'replacement of a valuable original', was similar to a film directed by Fisher the previous year, *Stolen Face*, where demented surgeon Paul Hensred tries to model the face of a psychopath into that of his lost girlfriend. Unfortunately, with the emphasis on the laboratory settings and the of the picture tends to be tedious and badly played.

In the village of Howdean, somewhere in England, Dr. Harvey (James Hayter) has watched with active interest over the lives of Lena, Bill and Robin (Barbara Payton, Stephen Murray, John van Eyssen). Lena goes to America and the boys go to Cambridge to study science. Ten years later, Lena, now a beautiful young woman, returns to the village where she finds the boys working industriously on a scientific experiment

with Bill's plan, is somewhat horrified, but Bill persists and asks her to help create another Lena. She consents when Dr. Harvey assures her that there is no real reason why the experiment should not be successful. With Robin away in London, Bill works hard and finally everything is ready. Dr. Harvey watches as another Lena is 'born', the only distinguishing marks being two tiny scars on the new Lena's neck where the equipment was attached. Bill, now happy with 'Helen', goes away on holiday. But Helen, being a complete duplicate of Lena, has all the original's feelings and memories. She also is in love with Robin, and in the futility of the situation tries to drown herself. The only possible solution, Bill decides, is to eradicate Helen's memory and start afresh. She agrees to this and Lena offers to help in the experiment. The experiment is a success,

but a fuse in the laboratory results in an explosion and fire. Robin, who has returned, dashes into the blazing building, but can save only one of the girls. The problem is who survived? The only means of identification are the two scars on Helen's neck. With great relief, Robin discovers that there are no scars.

Spaceways

The first British film in the 1950's to join the popular American Outer Space/Rocketship fashion was Hammer's second sci-fi outing, *Spaceways* (1953). Basically a crime thriller with science fiction trappings, this was another film to utilise the talents of a lapsed American actor, who in this case was Howard Duff. *Four-Sided Triangle* was injected with the purely visual abilities of Barbara Payton.

The director, again, was Terence



Four Sided Triangle

The big experiment is a reproducing machine which faithfully duplicates any object exactly. Meanwhile, both men fall in love with Lena, but it is with Robin that she becomes engaged. Bill seeks solace in his work and further experiments convince him that he can synthetically reproduce animal and human life. This gives him the idea of creating another Lena. Dr. Harvey, confronted

Exclusive (Hammer) 1953 poster



Fisher, who would prove to be one of the most durable of directors in the Hammer team. It was to be another four years before Mr. Fisher would work in a film of fantasy: *Curse of Frankenstein*. Once again, Paul Tabori, with Richard Landau, wrote the screenplay which was taken from Charles Eric Maine's radio play.

At an isolated Government research station work is in progress on the construction of a new three-part rocket. The rocket is planned to be launched several thousand miles into space and remain there indefinitely. This is the first stage toward establishing a 'space-station', before the 'others' do it. The initial trials mysteriously go wrong. Adding to his problems, the wife (Cecile Chevreau) of Stephen Mitchell (Howard Duff), the young American inventor, disappears with Philip Crenshaw (Andrew Os-

born), another scientist. Leading the investigation, Smith (Alan Wheatley), an MI5 man, theorises that Mitchell murdered the two of them and sent them up with the rocket to be marooned in space. Mitchell, to prove his innocence, is prepared to go up in another rocket to bring the first one back. Meanwhile, the eloping couples are in fact alive, in a remote cottage, and are waiting for Crenshaw to be contacted to go 'East' with information of the rocket. Mitchell, along with mathematician Lisa Frank (Eva Bartok), who being in love with him smuggled herself on board, goes into space and returns safely. It turns out that Mitchell's wife has been shot by her lover when the police arrive, leaving Mitchell and Lisa to marry.

Most of the film is spent with the 'crime of passion' plot, and the science-fantasy aspect is interesting but disap-



This page Three different shots from *Quantum Leap II* (1957) with Brian Donlevy as the Professor (centre of page)

pointing. Despite one's comparisons with the Hollywood product of the day, such as *Destination Moon*, *Rocketship XM*, *Flight to Mars*, the sci-fi element created an imaginative variation to a crime melodrama.

Terence Fisher worked on three other science fiction films in later years, none of which were for Hammer. *The Earth Dies Screaming* (Lippert Films, 1964), *Island of Terror* (Planet, 1966), *Night of the Big Bear* (Planet, 1967).

During the weeks of July-August, 1953, BBC-Television ran six episodes of a serial, written by Nigel Kneale for television, under the title of 'The Quatermass Experiment'. Hammer went into production on a version, scripted by Richard Landau and Val Guest from Kneale's serial, entitled *The Quatermass Experiment* (1955).

Although known in the U.S. as *The Creeping Unknown*, Hammer changed the spelling of 'Experiment' to suit the expected 'X' certificate for release.

The Quatermass Experiment

Although the exciting story held a certain power of cliffhanger suspense in the TV-serial format, the cinematic approach achieved an even more one quality by getting out of the TV studio-bound situations and creating tension in the open spaces.

Val Guest directs with a certain sensitivity and manages to handle the early sequences quite effectively. Cinematographer Walter Harvey captures the lone 'alienation' of the infected astronaut Leslie Bowie's effects, which included making the monster up of trape covered with a rubber solution, are impressive, particularly in the final Westminster Abbey showdown with the 'Thing'. It's curious to note that this was Hammer's first 'man-into-creature-into-monster' film.

Richard Wordsworth's 'Victor' evokes great sympathy—much the same way Karloff's 'John Elman' did as the executed innocent in *The Walking Dead* (1936)—by being the complete outsider in a world of desolate, littered slums. The confrontation between Wordsworth and the little girl—a very young Jane Asher—with the doll is, again, reminiscent of Karloff's meeting with the woodcutter's daughter in *Frankenstein*.

This was the first of three original TV serials set around the character of Professor Bernard Quatermass by Nigel Kneale that Hammer would adapt. Nigel Kneale is a Maxmum, born in 1922. A book of short stories won him

the Somerset Maugham Award for 1950, and shortly afterwards he joined BBC Television and found himself scripting every kind of programme from puppets to Orwell's 'Nineteen Eighty-Four', in which Peter Cushing appeared. Along with the three Quatermass serials, Kneale has scripted 90 minute plays, including 'The Creature'. He left the BBC staff in 1956, but still writes for television. He is now working on a fourth Quatermass story.

In the September 7, 1955, issue of *Variety* the review mentioned 'Production qualities are better than average for this type of picture.' 'This is unrelieved melodrama without any femme interest. It draws its entertain-

explained explosion which leaves a large fissure in the ground. Dr. Adam Royston (Dean Jagger), chief scientist at the nearby atomic research establishment, is called in to investigate and discovers that two soldiers who were nearest to the explosion are suffering from first degree radiation burns. Assisted by a band of technicians from the research station, Adam and Peter Elliott (William Lucas), a young administrative worker bent on becoming a scientist, examine the fissure to find that it appears bottomless. Baffled and unable to discover the source of the radiation, Adam and his colleagues return to the establishment. That evening two young boys playing near a derelict tower on the moor are confronted by an



ment from a series of wildly improbable happenings. There is an occasional overplus of horror closeups of the victims.' 'Val Guest's vigorous direction is matched by other competent technical credits.'

With the success of *The Quatermass Experiment* Hammer assigned Jimmy Sangster to write his first original fantasy screenplay, *X-The Unknown*. With director Joe Wallon at the helm, production started in January, 1956, but shortly afterwards he was replaced by Leslie Norman. *X-The Unknown* was the British equivalent to Hollywood's *Man From Planet X* (1951), *Invasion from Mars* (1953), *Them* (1954), etc.

X-The Unknown

On a desolate Scottish moor a platoon of soldiers are being trained in the use of the gas-grenade. Then manoeuvres are interrupted by a mysterious and un-

known phenomenon. Willie (Michael Brook), one of the youngsters, is later found to be suffering from severe radiation burns. Inspector McGill (Leo McKern), of a special police branch, arrives to assist Adam with the investigations. Shortly before the 'unknown' strikes again, this time in the radiation room of a hospital where it kills a medical orderly, severely injures Zena (Marianne Brauns), his girl friend, and plunges the radiation ward. Together, Adam and McGill examine the spot and Adam realises how the 'unknown' is able to pass, unhindered, into locked rooms. He believes that it relies on radio activity for its existence and decides to have the interior of the fissure investigated. Peter Elliott descends into the chasm and is almost trapped by its terrible denizen. Knowing that in its quest for radiation the 'unknown' will make for the research station next, Adam tries to take the



Above: *X The Unknown* (1956) Below: Lunar backhoeing—*Moon Zero Two* (1959)

establishment's cobalt phial to safety. The 'unknown' arrives sooner than anticipated, however, and absorbs the radio activity of the cobalt before returning to the fissure. With the 'unknown' now more dangerous than ever, Adam and McGill agree that it must be destroyed immediately. Accompanied by a party of technicians they assemble at the fissure where the evil occupant is enticed from its lair by a radio active 'bait'. The final engagement, between man and his mysterious enemy from another world, is under way.

With another American lead player, scientist Dean Jagger this time, this film plays out the usual basic ingredients commonly involved in the 'alien invasion' format. The centre point of the action is radio-activity. Starting with strange incidents, then discovering the purpose of the 'unknown', and finally effecting the destruction of the intruder, the picture reiterates the customary scenario of the Hollywood sci-fi 'invader' film *Military-vs-Monster*.

Quatermass II

Jimmy Sangster, screenwriter and former production manager, was one of the top talents of the Hammer team. His writing credits are among Hammer's best titles: *Curse Of Frankenstein* (1956), *Dracula* (1958), *Revenge Of Frankenstein* (1958), *The Mummy* (1959), *The Man Who Could Cheat Death* (1959), *The Brides Of Dracula* (1960), *The Terror Of The Tongs* (1961).

With *Quatermass Xperiment* a big hit both in Britain and America, Hammer went ahead with the second Kneale story and turned out *Quatermass II* in 1957. This time Kneale himself worked on the screenplay from his TV serial.

Quatermass II is regularly paralleled with Don Siegel's *Invasion Of The Body Snatchers* (1956), despite the two film



styles being quite different. Siegel plays his theme from the viewpoint of an insider, the small-town doctor, who is in danger from the immediate influences around him. Guest's hero is an outsider from the beginning and it is only through his personal pursuits that he becomes involved with the 'invasion'. Professor Quatermass, being connected with the Government, shows an over-all immunity to the dangers and influences of the 'invaders'.

The Alien-invasion/loss-of-identity theme is recurrent throughout the 1950's and '60's sci-fi cinema, and can be made an eerie experience when handled skilfully. The discovery of a trusted one already 'taken-over'—such as the Police Commissioner in *Quatermass II*—is one of the great shockers extensively used in this theme.

Brian Donlevy again portrayed the indomitable Professor, and his assistant,

Marsh, is played by Bryan Forbes, actor now turned director and executive with a string of successful films behind him.

Professor Bernard Quatermass (Brian Donlevy), investigating some strange meteorite-like objects, discovers at Wymerton Flats a vast research plant which is a duplicate of the one he had devised as a first base on the Moon. He soon realises that this is in fact an acclimatisation centre for invaders from another world. The plant is run by local labour, under the supervision of officials who have been dehumanised and 'taken-over' by the unknown forces released from the fallen meteorites. Quatermass enquires about Wymerton Flats but is met by official silence and evasion. The plant is highly secret, but he finds out that the plant is involved in the production of 'synthetic food'. Eventually he attacks the plant, with the aid of the locals, enraged after one of their number has



*Above: The rescue of one of the children in **The Damned** (1963)*

been killed by a meteorite. They manage to gain control of the plant and, by increasing the supply of oxygen, exterminate all the invaders.

1957 saw the release of another Nigel Kneale story in film form, **The Abominable Snowman**, which Kneale scripted from his teleplay 'The Creature' for Val Guest to direct for Hammer. It opened in the U.S. under the title **The Abominable Snowman of the Himalayas**, but it was not successful in the terms of box-office, as the previous Quatermass features.

This time the 'token' American actor was Forrest Tucker, whose value to the film proved minimal. Peter Cushing, naturally, comes across splendidly as the sensitive botanist involved in his work for the sake of science.

Botanist Dr. John Rollason (Peter Cushing) agrees to join the expedition led by Tom Friend (Forrest Tucker) into the Himalayas to search for the elusive half-beast, half-human creature known as the Yeti, or Abominable Snowman. The party finds a series of gigantic footprints high above the snow line. They spot a Yeti and Friend manages to shoot it. The strain starts to wear on the members of the expedition; the porters desert, one of the party goes mad and leaps over a cliff, and another suffers a heart-attack while keeping watch near the dead Yeti. Eventually, alone and trapped in a cave by the Yeti, Friend and Rollason get ready to leave the mountain. The Yeti lure Friend out of the cave and he is killed by an avalanche. The Yeti enter the cave to reclaim their dead comrade, and Rol-

lason faints before them. Rollason awakens to find himself safely half-way down the hazardous mountain.

Compared to the original Kneale teleplay, the film version is quite tame and disappointing. The Yeti are only glimpsed briefly, and then they're not too impressive. The only contributions to atmosphere in this film are created by the music of John Hollingsworth and the effective photography of Arthur Grant.

The Damned

In 1961 director Joseph Losey, an American who left Hollywood for England during the McCarthy era, was commissioned by Hammer to make **The Damned**, based on H. L. Lawrence's 'The Children of Light'. Losey took Evan Jones' script beyond Hammer's expectations and the distributor, Columbia, kept it shelved for over two years before releasing it in 1963 on a double-bill with **Maniac**. By this time the film had suffered several cuts in order to make it, by the distributor's standards, commercially viable.

The story is an alarming, if not prophetic, piece of science fiction.

Simon Wells (Macdonald Carey), American visitor to Britain, picks up a girl on the Weymouth Promenade who turns out to be a decoy for a teddy boy gang led by her sadistic brother, Kang (Oliver Reed). He is beaten up and robbed, but is found by two army security officers from a secret project near the town and, on being taken to a hotel to clean up, meets Bernard (Alexander

Knox), the scientist in charge of the project, and his girlfriend Freya (Viveca Lindfors), a beautiful sculptress who occupies a cottage built into the cliff nearby. The next day, the girl, Joan (Shirley Ann Field) comes to see Simon, and when the gang follow her she goes out to sea on his boat. They land along the coast and go to the cottage to hide from the gang. After dark they leave and are chased by the gang. Going over the barbed wire surrounding the secret project headquarters, they and Kang fall over the cliff into the water. All three are rescued by a group of children—eerily cold-blooded, who take them to their quarters, carved out of solid stone in the cliffs. Bernard, knowing the children are radio-active makes desperate efforts to get the adults out, but they misinterpret his motives and escape with the children through an entrance to the caves behind Freya's cottage. Bernard and his men arrive and recapture all but one of the children, who escapes with King in Freya's car. Men in helicopters rescue the child, then force King to plunge in the car off a bridge. Bernard tells Simon and Joan that they will die of radiation sickness and can go off in their boat. He then asks Freya to forget what she has seen, but the woman refuses and Bernard, in order to keep his work secret, is forced to shoot her.



Andrew Kier as the Professor Quatermass and the

This mixture of a scientist slowly torturing children with radiation and the criminal pursuits of a cycle gang blend to illustrate the existence of a 'sick society' in much the same tone as John Frankenheimer's *Seconds* (1966). Alexander Kneale, as the director of the project, is a strong characterisation of a killer who will stop at nothing to achieve and maintain success in order to help the world despite its own destructive quests.

America saw this film under the title *These Are The Damned*

Quatermass and the Pit

Hammer had put aside Kneale's last Quatermass project until 1967 when they had Kneale himself scripting, and Roy Ward Baker handling the direction on *Quatermass And The Pit*. Of the original TV productions this one remains as the most effective of all by pitting the worlds of the supernatural and science fiction together against man. Again Professor Quatermass unravels an incredible situation, and is proved correct in his theories, much to the discomfort of the officialdom.

When workmen building an extension to the London subway system at Hobbs End find skulls and skeletons deep in the mud, Dr Mathew Roney (James Donald) and his assistant Barbara Judd (Barbara Shelley) visit the site. Further



The superb hidden spaceship uncovered. Quatermass and the Pit (1967)

diggings reveal the existence of a strange space-ship which at first is thought to be some kind of bomb. The Army are called in to dismantle it, but discovering its unusual shape report back to the War Office. Col Breen (Julian Glover), a bomb disposal expert, is discussing rockets and research with Professor Quatermass (Andrew Keir), when the news of the unusual bomb comes to him. He decides to visit the site and take Quatermass with him. Digging deeper into the history of Hobbs End, Quatermass discovers that it has always been associated with demons. Even as far back as the Romans. Work in the pit is continued to try and completely expose the missile. Eventually it is exposed but by now Quatermass is frightened of what it may contain and tries to dissuade officialdom from interfering. Opening the door of the missile itself becomes a terrifying experience but it is finally accomplished to reveal startling creatures dead for millions of years. However, Quatermass realises that the danger for mankind is only beginning and in his desperate search for the answer he is faced by the very Devil itself, a huge horned creature containing all the forces of Evil.

"Engulf's you in a limbo of terror!!!!" was an exploitation line used to promote

Quatermass and the Pit when originally released. The location was changed from the TV version, which had the setting as Roman excavations, but it still contained the eerie atmosphere of the Hobbs Lane locale. Quatermass discovers a nearby deserted house that has deep scratch-marks in the wall done by something unknown, and further investigations uncover stories dating back about imps and demons in the vicinity. The sequence where an electrician, dismantling equipment inside the capsule, becomes possessed by evil forces which create a whirlwind effect around him sending papers and rubbish spinning into the air is skillfully handled and quite unnerving. The poor man makes his way to a churchyard and collapses, the ground rumbling and ripping trying to get away from the evil.

20th Century-Fox released the film in America under the title of *Five Million Years To Earth*.

Director Roy Ward Baker went on to make for Hammer *The Anniversary* (1968), *Moon Zero Two* (1969), *Scars of Dracula* (1970), *The Vampire Lovers* (1970), and *Dr. Jekyll And Sister Hyde* (1971).

Moon Zero Two was called the 'first space western', when released in 1969.



and turned out to be the last 'space western' With the U.S. astronauts taking the first steps on the Moon on July 20, 1969, the failure of this film could possibly be attributed to science-fiction becoming science-fact, thus diluting the fantastic detail set out in the picture

Moon Zero Two Has all the basic plot machinations of the 1940's Republic B-Westerns, despite the luxurious Moon Hilton Hotel Instead of classical James Olson, one can just see a Roy Rogers or a Gene Autry chasing the bad guys in their Moon Buggies.

Roy Ward Baker made this one between **The Anniversary** and **Scars Of Dracula** for Hammer, and presumably did the best he could with the 1940's script utilizing contemporary events. Special effects technician Les Bowie and a 12 man team took 6 weeks to make their moon. Made of fibre-glass it measured six feet in diameter. The thousands of craters, valleys and mountains were hand-carved by craftsmen on the surface of the fibre-glass sphere, which had been made from a special cast. It was painted, dust-speckled and cleverly lit until, against a jet-black 'deep space' background, it had the appearance of the real thing.

In retrospect, Hammer's best period in the sci-fi field were undoubtedly the years spanning 1955 (**Quatermass Experiment**) through to 1963 (**The Damned**). It was during this time—about the height of the science fiction film output—that Hammer film productions were the most skilful and creative. Sadly, it is unlikely that the creative talents of such personnel as Nigel Kneale (writer), James Needs (editor), Leslie Bowie (special effects), James Bernard (music), Jimmy Sangster (writer), Bernard Robinson (art director), Peter Cushing (actor), Val Guest (director), Anthony Hinds (producer) will ever get together again under the same studio roof.

However, with the recently renewed interest in the sci-fi film—Hollywood is now preparing 16 science fiction films—it is now more likely that we shall see 'A Hammer Production' flickering across our screens after the main title of some sci-fi adventure



Hammer sci-fi filmography.

Four-Sided Triangle (1953)

Prod. Michael Carreras. Dir. Terence Fisher. Sc. Paul Talbot, Terence Fisher, from a novel by William F. Temple. Photo: Reginald Weyer. Art dir. J. Elder Wills. Editor: Maurice Rootes. Music: Malcolm Arnold. 81 mins.

Cast: Barbara Peyton (Lena/Helen), James Hayter (Dr. Harvey), Stephen Murray (Bill), John Van Eyssen (Robin), Percy Marmont (Sir Walter)

Spaceways (1953)

Prod. Michael Carreras, Dir. Terence Fisher. Sc. Paul Talbot, Richard Landau, from a radio play by Charles Eric Maine. Photo: Reginald Weyer. Art dir. J. Elder Wills. Editor: Maurice Rootes. Music: Ivor Slaney. 76 mins.

Cast: Howard Duff (Stephen Mitchell), Eva Bartok (Lisa Frank), Andrew Osborn (Philip Crenshaw), Anthony Irel and (General Hays), Alan Wheatley (Smith), Michael Medwin (Toby Andrews).

The Quatermass Experiment (1955)

Prod. Anthony Hinds. Dir. Val Guest. Sc. Richard Landau, Val Guest, from the BBC TV serial 'The Quatermass Experiment' by Nigel Kneale. Photo: Walter Harvey. Art dir. J. Elder Wills. Editor: James Needs. Special effects: Leslie Bowie. Music: James Bernard. 82 mins. (Britain), 78 mins. (U.S.A.).

Cast: Brian Donlevy (Bernard Quatermass), Jack Warner (Inspector Lomax), Margia Dean (Judith Carroon), Richard Wordsworth (Victor Carroon), David King Wood (Gordon Briscoe), Thora Hird (Rosie), Gordon Jackson (TV producer).

X—The Unknown (1956)

Prod. Anthony Hinds. Dir. Leslie Norman. Sc. Jimmy Sangster. Photo: Gerald Gibbs. Editor: James Needs. Special Effects: Jack Curtis, Bowie Margutti Ltd. Music: James Bernard. 78 mins. Cast: Dean Jagger (Dr. Adam Royston), Edward Chapman (Elliot), Leo McKern (McGill), William Lucas (Peter), John Harvey (Major Cartwright), Peter Hammond (Lt. Bannerman).

Quatermass II (1957)

Prod. Anthony Hinds. Exec. prod: Michael Carreras. Dir. Val Guest. Sc. Val Guest, Nigel Kneale, from the BBC TV serial by Nigel Kneale. Photo: Gerald Gibbs. Art dir. Bernard Robinson. Editor: James Needs. Music: James Bernard. 85 mins.

Cast: Brian Donlevy (Professor Quatermass), John Longden (Lomax), Sidney

James (Jimmy Hall), Bryan Forbes (Marsh), William Franklin (Brand), Vera Day (Shook), Charles Lloyd Pock (Dawson), Tom Chitto (Broadhead), John Van Eyssen (The PRO), Percy Herbert (Gorman).

The Abominable Snowman (1957)

Prod: Aubrey Baring. Exec. prod: Michael Carreras. Dir. Val Guest. Sc. Nigel Kneale, from his TV play Photo: Arthur Grant. Prod. design: Bernard Robinson. Art dir. Ted Marshall. Editor: Bill Lenny. Music: John Hollingsworth. 91 mins. (Britain), 85 mins. (U.S.A.). RegalScope

Cast: Forrest Tucker (Tom Friend), Peter Cushing (Dr. John Rollason), Maureen Connell (Helen Rollason), Richard Wattis (Peter Fox), Robert Brown (Ed Shelley), Michael Bill (McNee), Wolfe Morris (Kusang), Arnold Marle (Llama), Anthony Chin.

The Damned (1963)

Prod. Anthony Hinds. Exec. prod: Michael Carreras. Assoc. prod: Anthony Nelson-Keys. Dir. Joseph Losey. Sc. Even Jones, from the novel 'The Children of Light' by H. L. Lawrence. Photo: Arthur Grant. Prod. design: Bernard Robinson. Art dir. Don Murgate. Editor: James Needs, Reginald Mills. Music: James Bernard. 87 mins. (Britain), 77 mins. (U.S.A.). HammerScope. Cast: Macdonald Carey (Simon Wells), Shirley Ann Field (Joan), Viveca Lindfors (Freya Nelson), Alexander Knox (Bernard), Oliver Reed (King).

Quatermass And The Pit (1967)

Prod. Anthony Nelson-Keys. Dir. Roy Ward Baker. Sc. Nigel Kneale, from his TV serial Photo: Arthur Grant. Prod. des: Bernard Robinson. Art dir. Ken Ryan. Editor: James Needs, Spencer Reeve. Music: Tristram Cary. 97 mins. Technicolor.

Cast: James Donald (Dr. Matthew Roney), Andrew Keir (Professor Quatermass), Barbara Shelley (Barbara Judd), Julian Glover (Colonel Breen), Duncan Lamont (Sladden).

Moon Zero Two (1969)

Prod. Michael Carreras. Dir. Roy Ward Baker. Sc. Michael Carreras, from a story by Gavin Lyall, Frank Hardman, and Martin Davison. Photo: Paul Beeson. Art dir: Scott MacGregor. Editor: Spencer Reeve. Music: Don Ellis. 100 mins. Technicolor.

Cast: James Olson (Bill Kemp), Catharina von Schell (Clementine Taplin), Warren Mitchell (J. J. Hubbard), Adrienne Cori (Liz Murphy), On Levy (Karminski), Dudley Foster (Whitson), Bernard Bresslaw (Harry).

VAN HELSING'S TERROR TALES



MIDWINTER ON THE MOORE...
DARKMOOR TO BE EXACT. A BLEAK
PROSPECT AND ONE TO CHILL THE HEARTY
AS WELL AS THE BODY. FEW WOULD CARE
TO TRAVEL ACROSS THESE MOORS BY DAY
LET ALONE WHEN SHADOWS FALL. LET ME
TELL YOU OF ONE WHO WAS FORCED TO
THAT HE MIGHT KEEP A
RENDEZVOUS WITH...

The MIDNIGHT COACH



AND GARRETT'S A LIFER—A VIOLENT TRAIL WIFE-
BEAT—AND THE VICE-MAYOR. SOCIETY HAD DECIDED
THAT IT COULD WELL DO WITHOUT HIS PRESENCE IN THE
CIVILISED WORLD...



AND BEFORE LONG, HE BECAME
THE SWIFTEST FOM—BENDING
TERRORS OF NATURE THROUGH
WITH GARRETT'S SWIFT
FLAME...



BUT WHATEVER SOCIETY
THOUGHTS GARRETT HAD
HIS OWN VIEWS ON THE
MATTER...



ALL I'VE GOT TO
DO NOW IS GET OFF
THIS BLASTED MOOR!
SHOULD BE WELL
AWAY BY NOW—
AND THE BEAUTY OF IT
IS... NO ONE EVEN
KNOWS I'M GUT!

BUT THEIR GUARDY
WAS WAITING!

IT'S GARRETT, SIR—
HE'S NOT IN HIS CHILL.
LOOKS LIKE HE'S GONE
OVER THE WALL!



ALL RIGHT, BUTLER—ALL
PHONE PRISONERS FOR
ROAD-BLOCKS. GET A
SEARCH PARTY OUT...
UNLASH THE SABLE...
AND GET UP THE
ALARM!



WHICH WAS EXACTLY
WHAT HE WANTED...

IT'S HAWLING,
SIR—WITH A
SMASHED SKULL,
HE'S A SCARER!



LOOK! HIS
HOLSTERS
EMPTY...



DOWN! THAT
VILE GARRETT'S
ARMED! ALL RIGHT,
MEN—SPREAD
OUT! WE CAN'T BE
FAR BEHIND HIM...



MOMENTS LATER...

NP DOWN THERE AND HAVE A LOOK, LENNOK. IT'S TOO OBVIOUS A HIDING-PLACE, BUT WE'D BETTER MAKE SURE...

OKAY, SIR...

THE SOUND OF HEAVY BOOTS ACCENDED INTO THE POST - BUT THE OLD ROBIN'S CREE - A WAD AIR FROM OVER...

ALL RIGHT YOU OLD CROW - I NEED SOME INFORMATION! HOW DO I GET OFF THIS BLASTED MOON'S TALK - OR I BLOW YOUR HEAD OFF!

YOU BE MILES FROM ANYWHERE! DON'T 'EE KNOW, BOY - YOU'VE STRAYED RIGHT INTO THE MIDDLE OF THE MOOR!



BUT ONLY A FEW HOURS LATER GURRETT WAS NEAR THE END OF HIS RETURN...



AND THE WARRIORS WERE NEAR THE
END OF THEIR TRAIL...



THE FLEET-VE TURNED LIKE A
COIN-AND NO?...



AND THEN THE NIGHT
GAVE GARRETT
A W...



MOMENTS LATER...



AND ANOTHER OLD
GARRETT - UNTIL HE'D
CLIMBED INSIDE...



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PENT UP IN HIS SAVAGE HEART!

A large, detailed illustration of the Creature from the Black Lagoon. The creature has a scaly, greenish-grey body, large eyes, and a wide, open mouth showing sharp teeth. It is holding a small, dark object in its right hand. In the background, a diver is seen swimming in the water.

CREATURE FROM THE BLACK LAGOON

Starring
RICHARD CARLSON
JULIA ADAMS



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**STRANGE,
FORBIDDING,
THRILLING—**

THE CURSE OF THE CAT PEOPLE

